

HIT
PARADER

METAL-PACKED COLLECTOR'S ISSUE

HIT
PARADED

THE YEAR OF

LINKIN

SUDDEN
SUPERSTARS

PARK

www.hitparader.com

MAGNA PUBLISHING GROUP

€ \$4.50US/\$4.99CAN/\$2.95 UK



MAY 2002

PULL HERE TO SEE MORE...



PLUS: PUDDLE OF MUDD • DISTURBED • STAINED • M

DISTURBED

The Inside Story On Their Next Album!

SOIL

Emerging As New Metal's
Breakout Sensations!

DROWNING POOL

We Go On The Road With
Texas' Hottest Band!

MARILYN MANSON • SLIPKNOT • CREED • OZZY • KITTIE • SEVENDUST

MUSIC FROM AND INSPIRED BY THE MOTION PICTURE

THE SCORPION KING

FEATURING THE FIRST SINGLE AND VIDEO

GODSMACK

"I Stand Alone"

PLUS NEW MUSIC FROM

CREED
SYSTEM OF A DOWN
NICKELBACK
P.O.D.
DROWNING POOL
HOOBASTANK
SEVENDUST
COAL CHAMBER
MUSHROOMHEAD

plus tracks from

ROB ZOMBIE
feat. OZZY OSBOURNE
FLAW
INJECTED

Buy the album and get

\$5 OFF

your ticket to see

THE SCORPION KING
and a passcode to order an
exclusive T-Shirt featuring
THE ROCK

Offer good while supplies last.
Ticket offer good through May 19, 2002



Includes Exclusive Sketches From DARK HORSE COMICS

FILM IN THEATERS APRIL 19th

www.the-scorpion-king.com www.universalrecords.com



Motion Picture Artwork and Artwork Title © 2002 Universal Studios © 2002 Universal Records, a Division of UMG Recordings, Inc.





LINKIN PARK

MUSIC FROM AND INSPIRED BY THE MOTION PICTURE

THE SCORPION KING

FEATURING THE FIRST SINGLE AND VIDEO

GODSMACK

"I Stand Alone"

PLUS NEW MUSIC FROM

CREED
SYSTEM OF A DOWN
NICKELBACK
P.O.D.
DROWNING POOL
HOOBASTANK
SEVENDUST
COAL CHAMBER
MUSHROOMHEAD

plus tracks from
ROB ZOMBIE
feat. **OZZY OSBOURNE**
FLAW
INJECTED

Buy the album and get
\$5 OFF
your ticket to see
THE SCORPION KING
and a passcode to order an
exclusive T-Shirt featuring
THE ROCK

Offer good while supplies last.
Ticket offer good through May 10, 2002

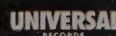
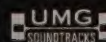


Includes Exclusive Sketches From **DARK HORSE COMICS**

FILM IN THEATERS APRIL 19th

www.the-scorpion-king.com www.universalrecords.com

Motion Picture Artwork and Artwork Title © 2002 Universal Studios © 2002 Universal Records, a Division of UMG Recordings, Inc.



HIT PARADER®

C O N T E N T S

FEATURES

**18 CRAVING THEO
WANTED MEN**

**22 KITTIE
THE BEST OF TIMES**

**24 OZZY OSBOURNE
METAL DREAMER**

**28 MARILYN MANSON
TURNING THE PAGE**

**30 DIMMU BORGIR
DARK AND SCARY**

**32 DISTURBED
PICKING UP SPEED**

**34 SLIPKNOT
NEW METAL MASTERS**

**38 SEVENDUST
TAKING THEIR TIME**

**40 PUDDLE OF MUDD
IN TOTAL CONTROL**

**42 STAINED
THE DARKNESS LIFTS**

**44 LINKIN PARK
SUDDEN SUPERSTARS**

**52 DROWNING POOL
FROM TEXAS WITH LOVE**

**54 ROB ZOMBIE
THE GOOD LIFE**

**56 CREED
WEATHER OR NOT**

**58 SOIL
PLANTING THEIR SEED**

**66 STEREOMUD
HARD & HEAVY**

**68 CROSSBREED
WITH A TWIST**

**70 40 BELOW SUMMER
A CHILLING EXPERIENCE**

DEPARTMENTS

6 WE READ YOUR MAIL

**11 FRONT PAGES
THE INSIDE SCOOP**

**12 CAUGHT IN THE ACT
AEROSMITH**

**15 SITES & SOUNDS
METAL ON THE NET**

**16 PICK HIT
MESH**

**20 HARD ROCK
HAPPENINGS
THE HOTTEST GOSSIP**

**60 OVER THE EDGE
THE BEST IN NEW METAL**

**72 SHOOTING STARS
DUST TO DUST**



74 HIT OR MISS

76 INDIE REVIEWS

80 LYRICALLY SPEAKING

82 TOYS IN THE ATTIC

86 VIDEO VIEW

**90 INSTRUMENTALLY
SPEAKING**

**94 TECH TALK
RAMMSTEIN**

**96 INSTRUMENTALLY
SPEAKING**

MAY 2002 NUMBER 452

PUBLISHED BY:

Hit Parader Publications, Inc.
40 Violet Ave., Poughkeepsie, NY 12601

EXECUTIVE PUBLISHER: Mitch Herskowitz

EDITOR: Andy Secher

MANAGING EDITOR: Renee Daigle

COPY EDITOR: Charla Hudson

ART DIRECTOR: Frank Cafiero

PHOTO EDITOR: Debra Trebitz

CIRCULATION MARKETING DIRECTOR:
Evan Honig

NEW JERSEY EDITORIAL OFFICE

210 Route 4 East, Suite 211
Paramus, NJ 07652 • (201) 843-4004

CONTRIBUTING EDITORS

Vinny Cecolini, Gail Flug, Lou O'Neill Jr., Jeff Kitts, Anne Leighton, Kevin Michaels, Pat Mitchell, Ilko Nechev, Patti Romanowski, Pamela Shaw, Michael Shore and Jodi Summers.

CONTRIBUTING PHOTOGRAPHERS

Nick Charles, Tony Cutajar, Annamaria DiSanto, George DeSota, Rick Gould, Ross Halfin, William Hames, Nader Hashimoto, Glen LaFerman, Robert John, Gene Kirkland, Krasner/Trebitz, Liza Leeds, Eddie Malluk, Larry Marano, Greg Maston, Jeffrey Mayer, Lynn McAfee, David McGough, Ken Settle, Starfile, Anthony Stroppa, Jodi Summers, Jeff Tisman, Marty Temme, Chris Walter/Photofeatures, Mark Weiss, Frank White, and Neil Zlozower.

ADVERTISING REPRESENTATIVES

NATIONAL ADVERTISING DIRECTOR

Mitch Herskowitz
441 Lexington Ave., Suite 1203
New York, NY 10017 • (212) 490-1715

ADVERTISING SALES:

Ilko Nechev • (212) 490-1617

WEST COAST REPRESENTATIVE

Jeff Lubetkin Associates, P.O. Box 9252
Calabasas, CA 91302 • (818) 222-7516

ADVERTISING MANAGER

Hit Parader Publications, Inc.
c/o Victor Sierkowski • 40 Violet Ave.,
Poughkeepsie, NY 12601
(845) 454-7420

HIT PARADER (ISSN 0162-0266) is published monthly by Hit Parader Publications, Inc., 40 Violet Ave., Poughkeepsie, NY 12601, under license from LLS Media Corp. Periodicals Postage paid at Poughkeepsie, NY, and at additional offices.

© Copyright 2002 Hit Parader Publications, Inc. All rights reserved. Printed in U.S.A. Subscription: 12 issues \$29.50, 24 issues \$55.00. Vol. 51, No. 452, May, 2002. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Hit Parader Publications, Inc., 210 Route 4 East, Paramus NJ 07652, and accompanied by stamped self-addressed envelope. Postmaster: Send address changes to: Magazine Services, Dept. HP, PO Box 270, White Plains, NY, 10605-0270

Distributed By Curtis Circulation Co.,

PRINTED IN THE U.S.A.

www.hitparader.com

The Fear Factor

"I've tried EVERY pickup on the planet
and the Active EMG-707 is the
ONLY pickup that gives me MY sound."

Dino Cazares

Check out the latest Fear Factory
release DIGIMORTAL



EMG ACTIVE PICKUPS

Dino Cazares of Fear Factory, helped develop
the EMG-707 Active Pickup for 7-string guitar
that he uses exclusively on stage and in studio.

Pickup the EMG-DC707 model
and put some FEAR IN YOUR GUITAR !



Box 4394 / Santa Rosa, CA 95402 / 707-525-9941 / Dept. HP / <http://www.emginc.com>

WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 210 ROUTE 4 EAST, SUITE 211, PARAMUS, NJ 07652

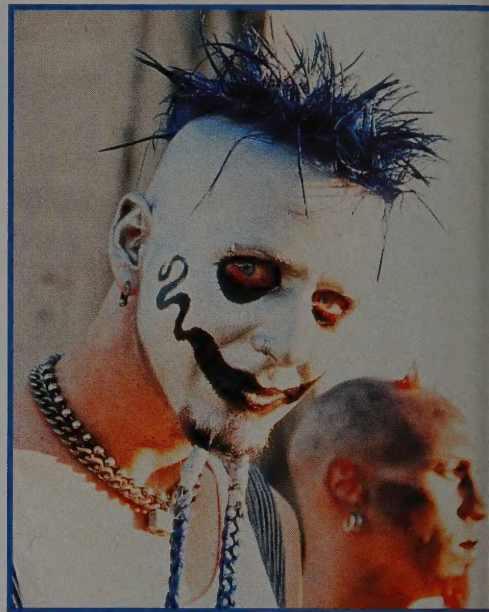
METAL INVASION

The new breed of heavy metal bands has arrived, and I'm happy to report that they're taking over the rock and roll world! I love Mudvayne (thanks for all the coverage!), Puddle of Mudd, Crossbreed, Disturbed and 40 Below Summer. Each of these bands has worked hard to take the metal sound one giant step beyond where it had previously been. Maybe some people will just look at these bands and dismiss them as "copy-cats," but if they do

they're missing out on some really great music.

Tim
San Diego, CA

I love the new Sevendust album, **Animosity**. What's really good about it is that the band shows they're not content to just play loud, angry music (though they do that very well.) They balance things out by adding a lot of melody into their songs. It makes for a really great listening experience; you get



the power of hard rock, mixed with the high quality of great songwriting and playing.

Bradley
Southfield, MI

How come you people only present certain hard rock bands, while seemingly ignoring so many others? I see the likes of Slipknot and Staind every month, but where are the interviews and photos of Biohazard, Coal Chamber, Slayer and Gwar? I know you present some of these bands *occasionally*—but it's certainly not enough for my taste, and not as much as they deserve.

Del
Hershey, PA

I think it's really cool that you acknowledge Korn as the band that started the whole New Metal scene going. I had never really thought about it that way, but you're probably right. I had always gone back to bands like Nirvana as the groups that started this whole change, but the more I think about it, the more I realize that grunge had its own little world, and when that scene began to die out in the mid-'90s, it kind of left no descendents. So I guess that means Korn was the band that started the New Metal movement. Just thought you'd like to know.

Trey
Ardmore, OK

LOOKIN' GOOD

I'm so happy that you stopped printing all those stupid letters about how it's more important to look good than to play good. Kinda sounds like one of

MINISTRY SPHINCTOUR



The most **EXPLOSIVE**
live **MINISTRY** album ever!

Featuring the classics
"Psalm 69," "N.W.O.,"
"Thieves," and "Just 1 Fix."

CD In Stores March 19!

DVD/VHS In Stores April 9!

Look for a brand new MINISTRY studio
record coming in the Fall of 2002!

www.sanctuaryrecordsgroup.com

BEST
BUY



those old *Saturday Night Live* routines. I see bands like Puddle of Mudd, Kittie, Powerman 5000 and Disturbed that

Mudvayne: Shaking things up.



manage to look good *and* sound good. Those two qualities don't have to be mutually exclusive.

Ken
Boulder, CO

Would you please run a LOT more photos of that Sara from Halfcocked? She's really hot. I saw her picture in **Hit Parader**, and then I saw the band's video on MTV. Wow! That's all I can say. She's got a lot of sex appeal... and a great voice, too. That's what hard rock needs right now— more really cute girls who can strut their rock and roll stuff.

Rick
Portland, OR



Crossbreed:
One step beyond.

Dokken
Long Way Home
THE NEW STUDIO ALBUM
AVAILABLE APRIL 9TH

www.dokken.net
www.sanctuaryrecordsgroup.com

SMC INTERNATIONAL A Division of Sanctuary Records Group

Hatebreed

PERSEVERANCE

NEW ALBUM IN STORES
MARCH 26

Hatebreed on tour with Slayer.

www.hatebreed.com
for all tour information.



**PARENTAL
ADVISORY**
EXPLICIT CONTENT

EDITED
VERSION ALSO
AVAILABLE.

**UNIVERSAL
RECORDS**
www.universalrecords.com

www.parentalguide.org

© 2002 Universal Records, a Division of UMG Recordings, Inc.

12 stones

DEBUT
ALBUM:
APRIL 23

includes
BROKEN

PRODUCED + MIXED BY
JAY BAUMGARDNER
CO-PRODUCED BY DAVE FORTMAN

12stones.com



© 2002 Wind-up Entertainment, Inc.

8 HIT PARADER

Why do you run so many pictures of rock stars making ugly faces? Sometimes I find them funny, but they don't look good on my wall. So when you're choosing the pictures to run in your magazine, think about all the readers who can't wait to cut them out (after reading the articles, of course) and put them on their walls. It's just as easy to print a nice photo as a funny looking one, isn't it?

Britney
St. Petersburg, FL

Hey dudes, enough with the photos of sweaty guys with their shirts off, okay? What's the story—I mean, once a year is

some sort of new album or tour. But it just seems so strange that such popular acts can seemingly drop off the face of the planet.

A.J.
Boston, MA

I've always wondered how MTV chooses to air one video over another. From what I understand, they're deluged with hundreds of new videos every week, yet only about a dozen of those clips ever make it onto the air. Who decides? Is it the quality of the video? The quality of the song? How popular the band is? The power of the record label submitting the



Halfcocked:
Hubba, hubba.

more than enough, but in a recent issue you had photos of Sully from Godsmack and Lajon from Sevendust both standing on stage with their shirts off. This is definitely NOT a turn on! I know that a lot of rock stars take their shirts off on stage, but I don't need to look at it.

Mike
New Orleans, LA

ROVING MINDS

What ever happened to bands like Guns 'N Roses, Alice In Chains, Pearl Jam and Def Leppard? I know that's kind of a general question, and I'm sure there are some really complex answers. But it seems to me that at one point in time each of those bands was the biggest group in the world—or darn close to it—and then a few years later they seemed to all totally disappear. I don't know if any of them have officially broken up, because I occasionally hear about

video? I think fans have the right to know. Sometimes I feel like we, as MTV viewers, are like sheep being led down a primrose path by the music industry that really doesn't care about us. Do we control what we like and don't like, or do the labels?

Victoria
Dallas, TX

You people spend waaay too much time presenting so-called heavy metal acts. All you need to do is put on the radio or read the fashion magazines to know that so-called heavy metal isn't popular at all. You should present articles and pictures of groups like the Dave Matthews Band and beautiful artists like J-Lo if you *really* want people to buy your magazine. No one wants to read about so-called heavy metal.

Jackie
Paramus, NJ

The Megadeth logo is rendered in a large, red, stylized font with a black outline. Above the 'LIVE' text, there is a cartoon illustration of a character with a large, orange, mask-like head, wearing a red jacket and having skeletal hands.

LIVE MEGADETH

RUDE AWAKENING

24 Mega Classics RECORDED LIVE
including: Peace Sells • Symphony of Destruction
Holy Wars • In My Darkest Hour • Sweating Bullets
Mechanix • Hangar 18 • A Tout Le Monde

Available now on cd / cassette / DVD / VHS

www.megadeth.com Also available:



World Needs a Hero



VH1 - Behind the Music

www.sanctuaryrecordsgroup.com





SIGNATURE BASS AND GUITARS

WWW.IBANEZ.COM

THOUGHT IT COULDN'T GET ANY HEAVIER? WITH KORN, IT CAN ALWAYS GET HEAVIER. FIELDY'S K5 SIGNATURE 5-STRING BASS JOINS HEAD AND MUNKY'S K7 SIGNATURE 7-STRING GUITARS. A FITTING TRIBUTE TO THE BAND THAT CREATED A WHOLE NEW BREED OF METAL.

FOR A FULL COLOR CATALOG, SEND \$5.00 TO: IBANEZ DEPT. HP675, P.O. BOX 886, BENSALEM, PA 19020, OR P.O. BOX 2009, IDAHO FALLS, ID 83403.

FRONT PAGES

MUSING ON

METALLICA: If you don't mind (and even if you do), we'd like to take a brief moment and reflect on the current state of Metallica. As this trio consisting of vocalist/guitarist James Hetfield, drummer Lars Ulrich and guitarist Kirk Hammett begin to focus in on completing their now-overdue new album, it seems as if the eyes of the entire metal world are beginning to take a second look at these legendary Bay Area bashers.

Who among us would have believed that in 2002, the band that helped provide style, shape and substance to the American heavy metal scene would be looked upon with derision by such a large segment of the hard rock community? How did this possibly happen? Can it be turned around? Let's first answer that initial question: How did it happen? By making some bad moves and some silly decisions, that's how.

Certainly it seems as if Metallica had no intention of tarnishing their near-pristine musical legacy. But with the firing/departure (depending whom you believe) of long-time bassist Jason Newsted, the band's decision to take the point position in the music industry's fight against Napster, and the revelation that Hetfield had to enter rehab to kick some nasty vices, even the group's most ardent long-time supporters began to wonder exactly what these guys could possibly be thinking about.

Can the band's current decline be turned around? You bet it can! It's our bet that with a strong new album and the proper addition on bass, the Metallica minions will return to the band's cause in droves. Of course, with the likes of Slipknot, Staind and Disturbed now dominating the hard rock scene, Metallica's unique brand of high-decibel histrionics are slightly out-of-step with the times. But is there even one person out there who's willing to wager that by year's end the Metalli-men won't again be leading the charge up the metal mountain?



Deadsy: Interesting story.

DEADSY

OR ALIVE: Make sure to keep your eyes and ears open for a new band called Deadsy. It should be enough that this stylish metal band has recently been signed to Korn's own Elementree Records, and that the group's debut single, *The Key To Gramercy Park* features none-other than Korn's Jonathan Davis as guest vocalist. But perhaps even more fascinating is the fact that

the band's frontman, P. Exeter Blue 1, is actually Elijah Blue Allman, the son of legendary rocker Greg Allman and pop diva Cher. How does being the offspring of two high-profile performers impact Mr. 1's life? Perhaps not as much as you'd think.

"I came from a privileged background," he said. "I understand that, and I imagine it did have an impact on me. In a way, this band's concept plays off of that, being something of a 'perversion of privilege.'"

GETTING INTO GEAR: Big news on the

Disturbed front this month as it seems that this platinum-selling metal band from the Windy City is gearing up to complete their second album. According to guitarist Dan Donegan, work on the still-untitled opus is moving along at a satisfactory rate, but the band isn't about to rush their musical proceedings for anyone.

"What made our first album successful was that every song on it was strong," said the six-string master. "That's the same way this one has to be—we can have six great songs ready to go, but until we have a full album's worth, nothing is going to happen. We just don't believe in 'filler.'"

FINAL THOUGHT: With the New Metal scene about to reach a point of saturation with EVERY major label having at least one participant in the musical festivities, let's hope the record companies don't turn this into a "flavor of the month" contest that will only serve to quickly burn out New Metal and exhaust the form's fans both emotionally and financially.

CAUGHT IN THE ACT

BY ERIC BURNS

Living out of a suitcase has become second nature to Steven Tyler. Aerosmith's legendary lead vocalist estimates that he's spent more than a decade of his 30 year rock and roll career waking up in strange hotel beds, traveling by bus, car or plane and performing on stage in front of nightly throngs of thousands. Tyler admits that at times in the past the road has overwhelmed him with its polarizing powers—two hours of non-stop stage thrills followed by 22 hours of mid-numbing boredom. But today, as he tours Planet Earth with band-mates Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer in support of the group's latest disc, **Just Push Play**, Tyler says that he and the road have finally become one—it is now a place of inspiration and perspiration rather than a hell hole of loneliness and despair.

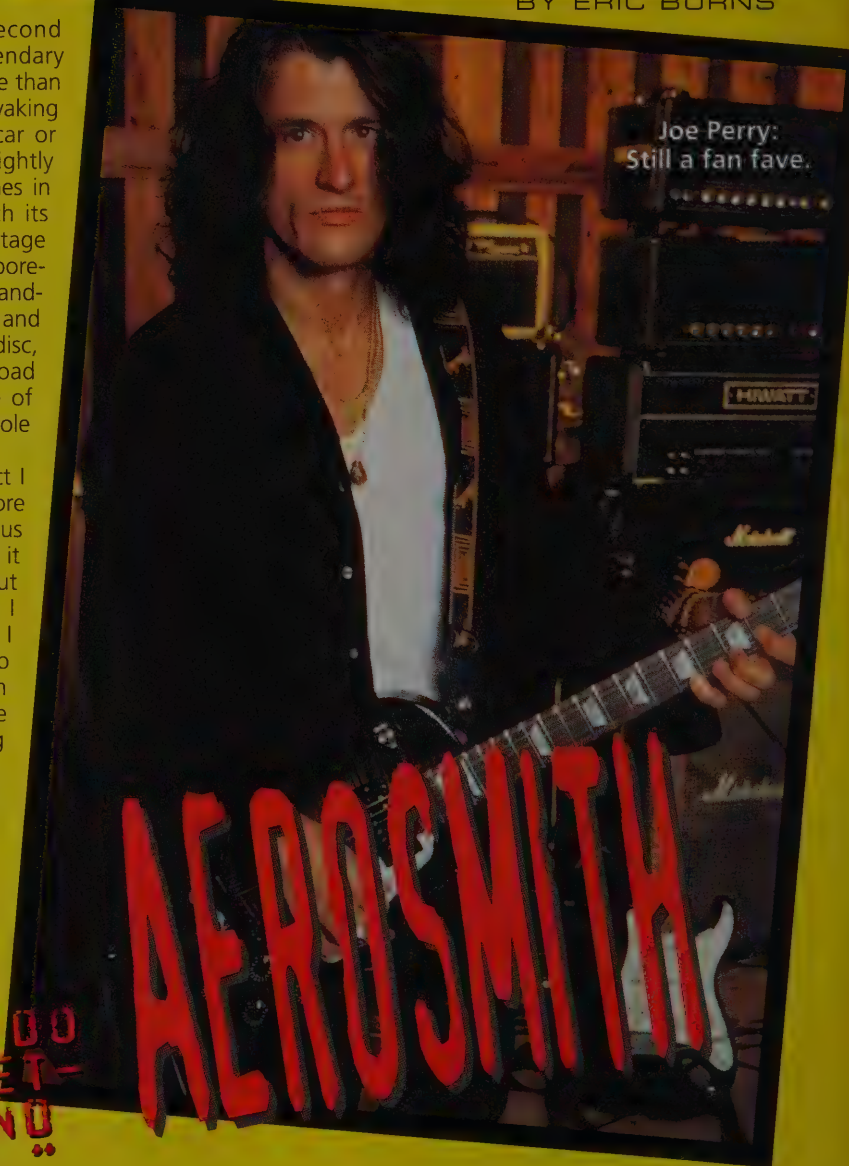
"I really enjoy touring now," he said. "In fact I think I enjoy each time we go on the road more than the time before. We have people around us now who take care of everything—they make it so easy for us. All we've got to do is worry about getting up there and doing our thing. But I admit that in the past there were times when I got in trouble on the road—too much time to think and too much temptation. But that's in the past. Now I keep myself busy during the 'down time' and get ready to give everything I've got when I hit the stage each night."

Tyler certainly has been giving his all at each and every Aerosmith performance over the last eight months. As the group's tour winds through Europe, North America and the Orient, he has managed to deftly defy the 51 years listed on his passport and put on a performance that would shame rockers half his age. Dashing about the stage like a man possessed, shaking his blond-streaked

"ALL WE'VE GOT TO DO IS WORRY ABOUT GETTING UP THERE AND DOING OUR THING."

mop of brunette hair and rattling his trademark mic-stand-covered-in-streamers, Tyler's recent performances may well rank among the best of his lengthy career. With the band never sounding better, and Tyler's voice exhibiting a yelp-to-roar range rarely before heard, Aerosmith has attacked songs both old and new with a passion and power perhaps only they possess. Mixing such audience favorites as *Walk This Way*, *Sweet Emotion* and *Dream On* with new tracks like *Jaded*, the group's tight, inspired two-hour set comes across as a veritable smorgasbord of classic rock and roll.

"The toughest thing for us is figuring out which songs to include in the set," Tyler said. "Each time we go out there are more songs than ever to choose from, and the process of adding new ones and dropping old ones gets tougher and tougher. There's always going to be somebody who says, 'How come you didn't play this one or that one.' I always tell 'em, 'Come back next time and maybe we will.' I think those people who are a little disappointed are few and far between—this is a show that'll blow anyone away...including me."



While Tyler may be the set's unquestioned focal point, it is often left to former "Toxic Twin" Perry to lift the audience to its greatest heights. When the rest of the band wandered backstage for a quick respite about halfway through the proceedings, it was the wiry guitar master's moment to shine. Standing center stage he launched into an impassioned blues improvisation, taking hefty bits of Hendrix, Page and Howlin' Wolf and mixing them all together with his own musical magic. The results only served to enforce one notion—that there's not another band around that can touch Aerosmith when it comes to smarts, chops or pure rock and roll energy.

"When you're on the road you live for those two hours on stage every night," Perry said as he cooled off in the group's post-concert dressing room. "As you get older you learn how to handle the time between shows a little better, but it's never easy. But you learn whatever you have to put up with in terms of travel and inconvenience is worth it for that time in the spotlight. The kind of excitement you feel on stage with 20,000 pairs of eyes focused on you never grows tired. It's the greatest feeling in the world."



HEADSTRONG

"BAND TO WATCH."
— SPIN MAGAZINE, MARCH 2002
"...staunch hardcore [that]
blooms into mind-erasing
emo-esque vibes."
— METAL EDGE

SELF-TITLED DEBUT
ALBUM FEATURING
"ADRIANA"
AND
"SWING HARDER"
IN STORES NOW.

WWW.HEADSTRONGMUSIC.COM

TRIK-TURNER

FEATURING
"FRIENDS & FAMILY,"
"EXISTENCE" AND "SACRIFICE."
IN STORES NOW.



WWW.TRIKTURNER.COM

THE RCA RECORDS LABEL IS A UNIT OF VNU ENTERTAINMENT TRAKS, © REGISTERED
MUSIC & REGISTRATION © © GENIUS ELECTRIC CO. 2002. THIS CD IS A TRADEMARK OF VNU MUSIC, © VNU ENTERTAINMENT

AVAILABLE AT

WWW.FREED.COM
Discover Indie Talent. Hear New Music. Get Free CDs.

Supernatural Strings



Jerry Only
THE MISFITS

For 25 years, Jerry Only of The Misfits has used and abused Dean Markley NickelSteel™ Bass strings. That's because for over 25 years Dean Markley has given players what they want—Cutting Edge Sound with Quality that's Second To None. Wake up and smell the coffin!



WWW.DEANMARKLEY.COM

BY JODI SUMMERS

After nearly a year of hard work and non-stop research (yeah, right!), we finish up our **Sites and Sounds** alphabetical exploration of the net. Granted, when it came to finding bands for W, X and Y, Z we had a bit of a problem—so we decided to take the easy way out and focus in on the letter Z which represents Rob Zombie and (taking a little creative licensing here) From Zero. (Hey, would you rather see an in-depth on-line analysis of ZZ Top's beards? I think not!)

For some reason, when it came to Rob Zombie, the concept of collectibles piqued our interest. So we went to the ultimate source for stuff—www.ebay.com and plugged in the name "Rob Zombie." Ohh la la! Quite a collection! We found several Rob Zombie picture records selling in the 30-dollar range. Not to mention rare copies of **Graveyard Shifter**, **Satanarchy** and **Before the Grave** all selling in the 20-dollar range. For those of you seeking images, there were Rob Zombie wall clocks and signed photos, concert shirts and toys. An endless source of amusement.

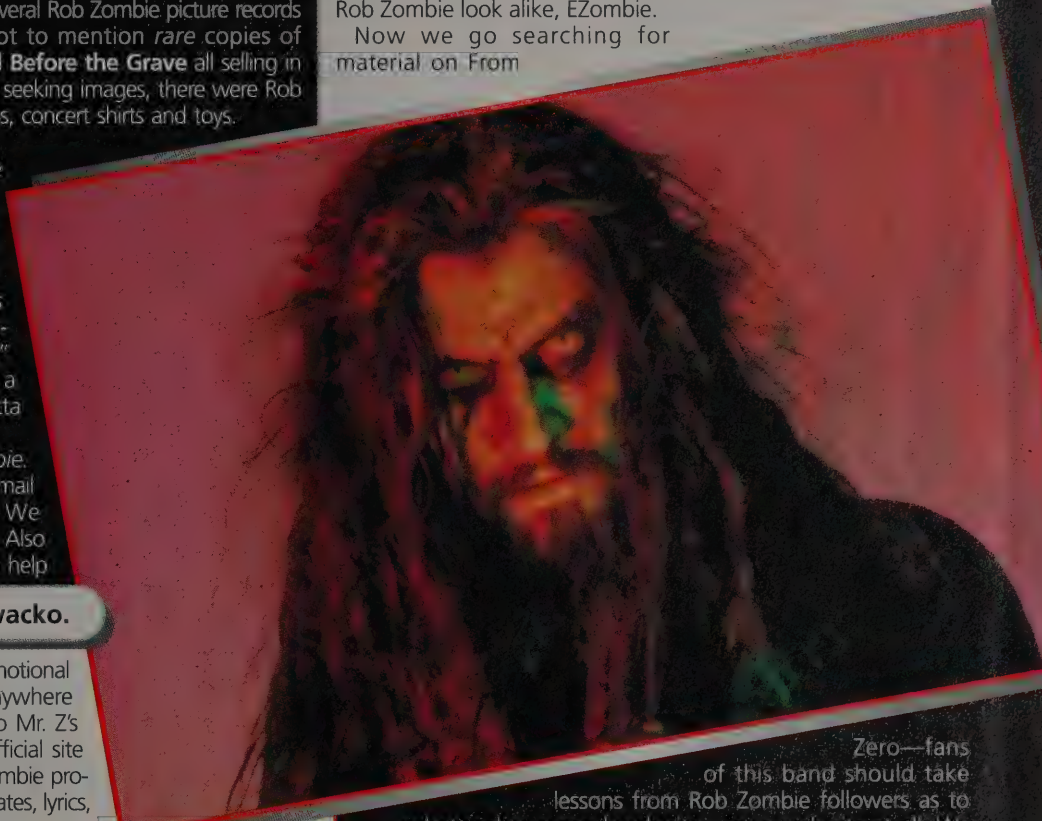
More Zombie collectables could be at Over at an Action Figures site, located at actionfigures.about.com/library/press/bl0601artrocks.htm?iam=dpile&terms=rob+zombie. There we found Rob immortalized as an 18-inch "Ultimate Collector" figure. The figure is "super articulated," comes with a Zombie staff and has a music clip which plays Dracula. Gotta have one!

At the official site www.robzombie.com they let you sign up to receive e-mail c/o robzombie.com—fabulous! We signed up! Why? Because we could. Also we signed up for the street team to help

staging and effects accompanied by make-up and costuming make this a horror-filled showcase not to be missed. Utilizing computer based sampling systems and top touring gear, this band has re-created the Zombie show with an accuracy rivaled only by Rob himself!

But, of course, nobody does Rob like Rob! Personally, we would rather see Rob in concert. Interesting parts of this site include The Wall, where you can scribble your graffiti, and an comprehensive look into the musical career of Astrocreep2000 Rob Zombie look alike, EZombie.

Now we go searching for material on From



Rob Zombie: World-wide wacko.

spread the word by passing out promotional materials at concerts, clubs and anywhere else you think people would be into Mr. Z's antics. As you would expect, the official site was also full of the expected Rob Zombie propaganda—news, multimedia, tour dates, lyrics, and more.

We really liked the site for Rob's in-limbo movie project, **House of 1000 Corpses**. Click on to www.houseof1000corpses.com and there you will see the trailer to the movie that may (or may not) be released. From what we could see from our tiny media player window, it seemed exactly what you would expect Rob's directorial debut to be—scary and offensive!

So, if this news is a bit intriguing then go to www.houseof1000corpses.com/video/media/popclip1.htm and find out about the cast and studio spin on the project, or you can watch Rob do his talking head routine as he answers questions like, "What can you tell us about **House of 1000 Corpses**?" and another fan favorite, "How did this story come about?"

Speaking of which, Kyle's Rob Zombie Page at www.roswell.fortunecity.com/king/382/robzombie.htm is a true fan scrapbook. The fan site offers lyrics, discography, message board, and pics, not to mention links to Kyle's Korn page. Lyrics to all major label Rob Zombie songs can be found at www.azlyrics.com/zzzombie.htm.

When we clicked in we were somewhere around the 15,000th person to visit the Astrocreep2000 web site. For all you non-Zombie collectors, Astrocreep2000 is a Rob Zombie tribute band (You know an artist has really found his place in music lore when tribute bands start popping up paying homage to you!) Astrocreep2000 claim that their

Zero—fans of this band should take lessons from Rob Zombie followers as to what makes a good web site—or a web site at all. We went digging deep for From Zero information, and were only able to come up with a few mentions.

One place for From Zero information was at one of our favorite music sources—The All Music Guide located at www.allmusic.com. There we got the bio on From Zero's sound expressions spin on a thin line amid alternative metal's brutality and melody. In 1999, From Zero recorded their first disc, the self-titled EP **From Zero**, and managed to be the opening act for crews like Disturbed or Nothingface. After signing a deal with Arista two years later, From Zero dedicated the following months to the recording of their debut album, 2001's **One Nation Under**.

If you click on to www.drumagog.com/testimonials.html we found a quote from From Zero bass player/producer/engineer Rob Ruccia. "Drumagog is about the most useful tool I can think of for transforming bad drums. It's extremely easy to use, and does the job well."

Further searches lead to Jr/Sr High School Alumni pages to people who had the same name as From Zero band members Joe Petinato, Rob Ruccia, Kid, and Peter Capizzi.

Question: Do you have a site **Hit Parader** should know about? Then e-mail us at cgoddess@fansrule.com.

Pick HIT

BY CHRIS DILFER

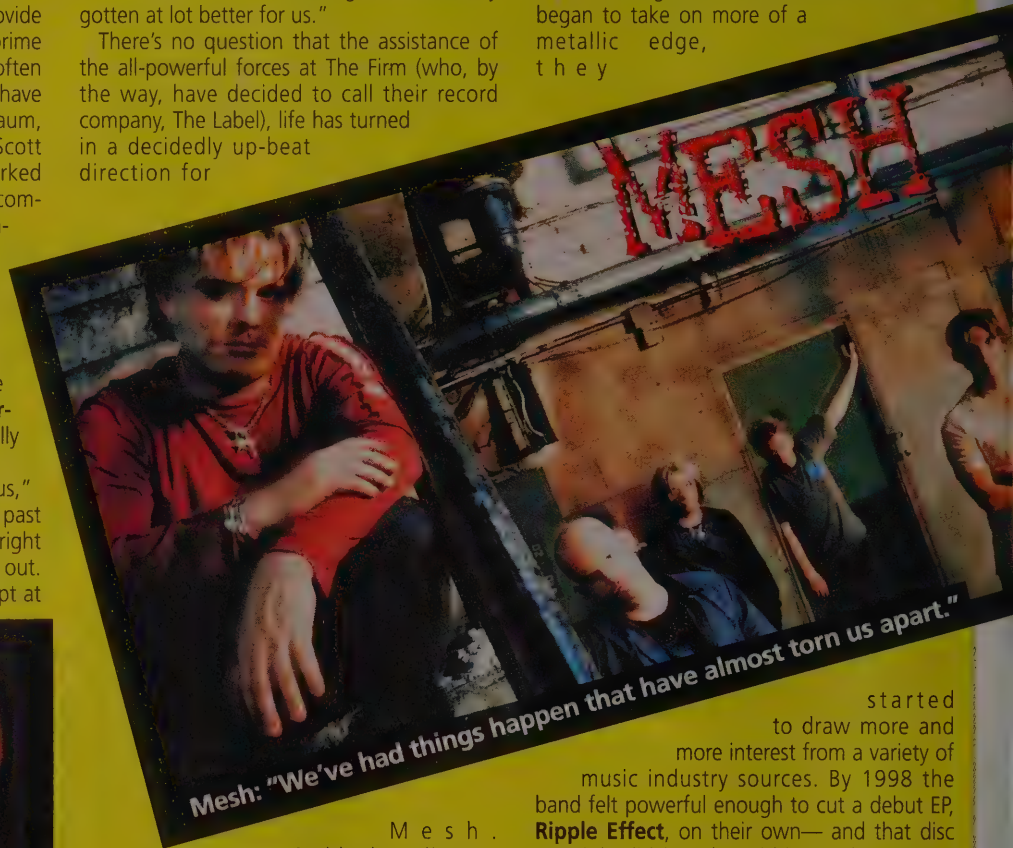
Every young band needs a hook. For some, it's the way they look. For others, it's the way they sound. For still others, it's the people that they know. In the case of the exciting new group Mesh, a number of key "hooks" have come together to provide this Missouri-based quintet with some prime assistance as they attempt to scale the often precarious rock and roll ladder. Not only have guitarist Matt Arana, bassist Rich Criebaum, guitarist Scott "Rock" Davis, vocalist Scott Gertken and drummer Brian Pearia worked hard to create a distinctive and often compelling hard rock sound, they've also managed to link up with just the right people to make sure their shot at rock stardom is the best they can muster. Now after six years of struggle, and moments when they wondered if they'd ever manage to get out of their own way, with the release of their major label debut, **lowercase**, Mesh seem to have everything finally headed in the right direction.

"Things haven't always been easy for us," Gertken said. "There were times in the past when we thought we had our big break right in our hand, and things just didn't work out. It almost tore this band apart. But we kept at

it, working on our songs, until the people at The Firm—the company that manages Korn, Limp Bizkit and Staind—came along and told us that they wanted to sign us to their own record label. Since then, things have certainly gotten a lot better for us."

There's no question that the assistance of the all-powerful forces at The Firm (who, by the way, have decided to call their record company, The Label), life has turned in a decidedly up-beat direction for

zeal into a commercially viable product. As far back as 1995, this group was cutting its collective teeth in various club shows throughout the Mid-west. Slowly but surely, as Mesh's confidence grew, and as their sound began to take on more of a metallic edge, they



Mesh: "We've had things happen that have almost torn us apart."

M e s h .

Suddenly radio stations are playing such hard-hitting band tunes as *Rather Be Alone* and *Maybe Tomorrow* and magazines are providing this St. Louis-based unit with the kind of coverage they could only have dreamed about a few years ago. Ahhh, such is the power of having friends (and business cohorts) in high places. But it's not as if Mesh don't deserve this kind of increased coverage. Throughout **lowercase** they deliver the kind of tight, memorable, heavy-yet-accessible material that seems tailor-made for the 2002 music scene.

"One of the things we're most pleased about is that everything we do is done as a band," Pearia said. "There aren't one or two guys who control things in this group. We do everything as a complete unit, and I think that's really reflected in the music we make. There are a lot of influences and a lot of differing personalities involved here, but they all seem to come together and compliment one another when the time is right."

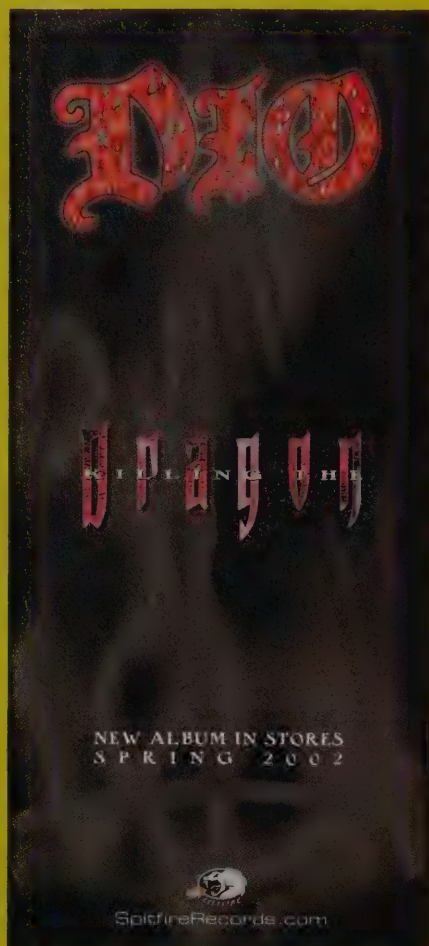
It's taken the members of Mesh quite a while to perfect both their internal chemistry and their ability to transform their creative

started to draw more and more interest from a variety of music industry sources. By 1998 the band felt powerful enough to cut a debut EP, **Ripple Effect**, on their own—and that disc certainly did its job. Within weeks a major label was knocking on the band's door hoping to cut a deal. But when that offer encountered problems at the last minute, it sent the group into a dizzying tail-spin from which they almost didn't recover.

"We got caught up in all the hoopla," Gertken said. "We were thinking that signing a major label deal was the ultimate achievement. But when things didn't work out the way we had hoped, it was a really tough period for us."

Slowly but surely Mesh fought back from the brink. They went back to Square One, writing a new batch of songs and polishing them on the road. Before long, the labels started to once again give them a sniff, and this time around everything seems to be working out quite nicely. With **lowercase** already drawing positive response from radio programmers across the nation, and tour offers flooding in, it seems like Mesh's persistence is finally beginning to pay off.

"All the things that have happened to us—the anger, the sadness, the enlightenment, are what power our songs," Davis said. "They're at the heart of what Mesh does."





THE NUMBER ONE STICK IN THE WORLD.



TO RECEIVE A POSTER SIZE VERSION OF THIS AD, PLEASE SEND \$5.00 FOR P&H TO: VIC FIRTH • 65 COMMERCE WAY • DEDHAM, MA 02026 OR VISIT WWW.VICFIRTH.COM

"There's a certain ambiguity to our sound."

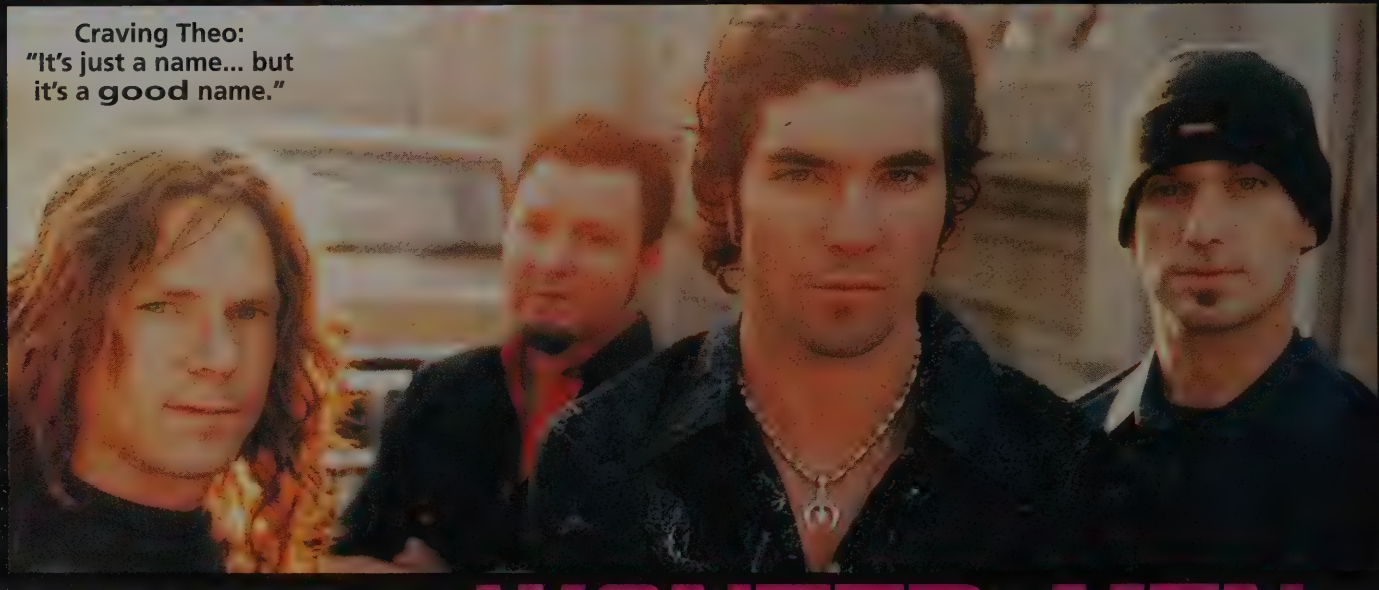
Okay, we'll bite... who the heck is Theo and why is anyone craving him? Confused? Well, apparently that's exactly the kind of reaction that vocalist Calvin Baty, guitarist Bob Capka, drummer Jason Dunn and bassist Brian McMillen—who together form the heart and soul of the exciting new hard rock act Craving Theo—want you to have. You see, on their self-titled major label debut, this intensely creative quartet from

the Pacific Northwest. But before long, these like-minded musical spirits realized that their shared hard rock vision, as well as their desire to take their sound to a world-wide audience, began to make them shift their focus to a wider artistic plane. Before long, they had expanded their lineup with the addition of Capka, and had begun work on their own debut album. One of the songs on that set, a headbanging anthem entitled *Stomp*, caught the

Theo did just about everything they could think of to get *anyone* at a big-time label to notice them. But just as the winds of the 21st Century began to blow in a more favorable direction for hard-edged bands like theirs, a major label did step forward and offer to have the band re-record their debut effort—with a few new additions thrown in for good measure. The resulting disc, **Craving Theo**—again featuring the break-out single *Stomp*—

CRAVING THEO

Craving Theo:
"It's just a name... but
it's a good name."



WANTED MEN

Portland, OR, seems to thrive on presenting one of the more complex and compelling sounds currently abounding on the New Metal scene. And while there may not be a Theo in sight, that hasn't stopped these guys from enjoying the reaction that their unusual name creates wherever they go.

"It's a name that makes people stop and think for a second," said Baty. "You hear it and it doesn't sound like anything else. It doesn't really give you any insight into the band or the kind of music we make, and it wasn't intended to. There's a certain ambiguity to our sound that is represented in the name Craving Theo. It's just a name... but it's a good name."

The ambiguous quality that pervades this unit's name and the dramatic tension that defines Craving Theo's music first started coming together back in 1999. Prior to that the band's trio of core players—Baty, Dunn and McMillen—had performed both together and apart in countless garage-style cover bands throughout

ear of the program director at Portland's top rock station, KUFO, who began slipping the track into rotation. As the song began to catch the ears of more and more Oregon-based rock fans, greater attention began to be focused on both Craving Theo's highly dramatic sound and their dynamic stage shows.

"We did everything we could to get our first album played and our music listened to," Baty said. "It was a real do-it-yourself deal. We had been very lucky in that (producer) Rick Parashar—who had worked with Alice In Chains and Pearl Jam—agreed to work with us. That gave the music a great sound. But we still had to do a lot of work to get it out there. We were looking for a way to get a major label interested in us, and I guess it worked."

Indeed it did. For nearly two years following the release of their indie debut, the four members of Craving

BY KERRY JAMES

surges with this group's heavy-handed playing and acerbic lyrical insight. Like many of today's top New Metal bands, the musical world inhabited by Craving Theo may occasionally appear dark, dreary and angst-riddled. But hiding just beneath the band's apparent pain and anguish lies the heart of a truly special rock and roll band.

"There is a lot of substance behind the music that we make," said Baty who is the band's principle song writer. "I believe that lyrics should take you on some kind of a journey. Whether they're about something that's happened to me, somebody else in the band, or to somebody that I know, I want them to be open to interpretation and everyone's own ideas. I think the songs will always have a certain amount of openness about them—which I believe makes them more interesting."

MUSHROOMHEAD



ON TOUR NOW

WWW.MUSHROOMHEAD-MUSIC.COM
WWW.MUSHROOMHEAD.ORG

UNIVERSAL

AVAILABLE
EVERYWHERE

X-Files
SOUND EFFECTS

©2002 Universal Records, a Division of UMG Recordings, Inc.

THE LATEST GOSSIP!

HARD ROCK HAPPENINGS

METALLI-NEWS: It finally appears as if Metallica's James Hetfield is totally focused on the completion of the band's new album. After his much-publicized stint in rehab late last year, the singer/guitarist emerged stronger and more dedicated to the Metalli-cause than ever before. "The time gave me a chance to reflect on what has gone on in my life, and to realize how fortunate I've been," he said. "The support of the fans has really made what was a very difficult time for me a great deal easier to deal with."

ALL THE RAGE: Despite original words to the contrary following the departure of vocalist Zack de la Rocha last year, it appears as if Rage Against The Machine may, in fact, keep their name as they forge ahead. Now featuring the stellar vocal talents of former Soundgarden frontman Chris Cornell, the reconstituted Rage (or whatever they're gonna be called) lineup has finished recording their new album and should be hitting the road by summer. "We just started jamming with Chris, and things took off from there," said guitarist Tom Morello. "We wrote two great songs right away, and



Drowning Pool: Looking ahead

we haven't stopped."

POOL PARTY: Drowning Pool's charismatic vocalist Dave Williams reports that the Texas-based band is already considering their next career move. "Yeah, we're

lookin' ahead as best we can," the burly singer said. "We don't want to get caught with our pants down when it comes time to make the next album. We're workin' on songs every chance we get— but I still don't think we'll get back into the studio much before summer."

ZOMBIE MANIA: Rob Zombie recently called us up to reveal the "secret" behind his on-stage theatrics. "It really takes a lot of planning," he said. "This tour tries to recapture the feeling of a carnival fun house— but with a definite twist. Working with a stage set like that is the reason that we're seriously considering going on the road later this year with just our instruments, our sound system and some lights. Let the focus be on us for a change rather than on everything else."

KORN POPS: After waiting for months to see when drummer David Silveria's post-operative wrist would heal, the members of Korn are now back to full speed. They've almost completed work on the first album since 1999's *Issues*, and the band plans on launching a major summer-long tour. "We're all very excited about this album," said vocalist Jonathan Davis. "When you're forced to take some time off, you really appreciate it when you're all back together making music. We had that experience with Munky a few years ago, and now we've had it with David. It's brought us all much closer together."

POWER SHORTAGE: It hasn't been the best of times for Powerman 5000's Spider One. First, he decided to delay the release

In 1976, Rock and Theatre Collided.
WELCOME TO MY NIGHTMARE

ALICE COOPER

His signature album RESTORED. REMASTERED. REVEALED.

With bonus tracks and expanded liner notes.

45 ATLANTIC

www.tinno.com

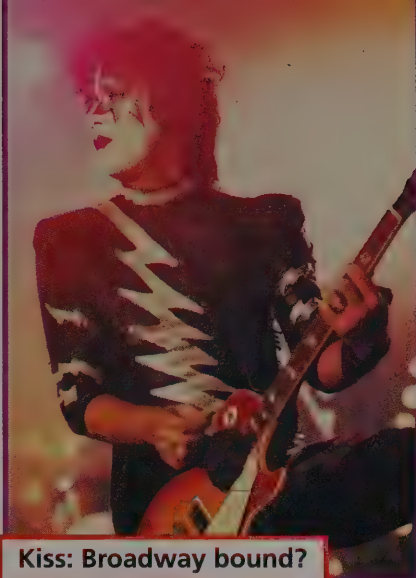
of the band's latest album just before it was scheduled to be released last July. Then, because of the terrorist attacks in September, he was forced to change that disc's original title, **Anyone For Doomsday?** Then, virtually everyone else in the group either decided to leave, or was fired, depending on whom you choose to believe. Still, the new PM5K disc should be with us shortly, and the group's new lineup should be hitting the road soon after that.

MANSON UPDATE: He may no longer be the single most controversial figure in the heavy metal world, but Marilyn Manson still knows how to garner some attention. As the infamous MM prepares to unleash his still-untitled new album upon the rock and roll masses, he promises that the effort will be his most outrageous yet. "It's going to deal with many of my fantasies," he said. "It is leaning towards my dreams—many of which are very sexual in nature. The music itself is somewhat more electronic, and definitely different than anything I've done before."

LAND OF OZZ: Ozzy Osbourne reports that he still occasionally has pain from the stress fracture he suffered in his leg in November. "The doctor told me not to jump around on stage," the Ozz said with a smile. "Well, anyone who has ever seen me perform knows that I just can't do that. As soon as the music starts, it just comes over me and I start to jump around. Because of that, I still do occasionally have pain, but it's nothing that I can't live with."

KISS NOTES: Oh, that Gene Simmons, the dude never seems to miss a trick. In the wake of Kiss toilet paper and Kiss coffins (yup, you can spend life eternal with the Costumed Crusaders) comes Kiss... the Broadway play. The idea is for Simmons to team with some proven stars of the Great White Way and create a musical about the life and times of everyone's favorite hard rock band. No, none of Kiss' members will actually be in the production, though some original Kiss tunes might be. "We want to take four young guys and create a story about wide-eyed innocence," Simmons said. "I was impressed with what ABBA did with *Mamma Mia*—it wasn't about Abba, it was about the impact that their music had."

KITTIE LITTER: Kittie's Morgan Lander is getting sick and tired of people asking her how she manages to sing with such gut-wrenching power night-in and night-out. "Why do you think they ask me that, because I'm a girl?" she asked with a smirk. "Do you think they ask Phil from Pantera a question like that? That's the way I sing. I pour everything I have into it."



Kiss: Broadway bound?

But it's under control. That's why I haven't hurt my voice. I know what I'm doing."

THUNDER WARNING: So much for all the retirement talk! It seems that AC/DC are already back at work on a new album, one they hope to have out by fall. According to guitarist Angus Young, that band realized that waiting four or five years between releases just wasn't going to work at this stage of their legendary career. "It makes us angry and it makes the fans angry," he said. "Nobody wants to wait that long. My brother Malcolm started to do some work on songs late last year, and at that point I knew it was just a matter of time before we all got back to work."

REMIXED • REMASTERED

MEGADETH

KILLING IS MY BUSINESS...

3 BONUS TRACKS • ORIGINAL ARTWORK

IN STORES NOW

PRODUCED BY DAVE MUSTAINE & KARAS FAYE

WWW.LOUD.COM WWW.MEGADETH.COM

RECORDING ADVISORY EXPLICIT CONTENT

WARRIOR

BEST BUY

When nearly 15 percent of your life transpires between album releases, it's little wonder that the members of Kittie are mighty relieved to *finally* have their second disc, **Oracle**, doing a brisk business on record stores across the land. Mind you, it's not that this unit took *that* long to complete their sophomore effort, it's just that guitarist/vocalist Morgan Lander, drummer Mercedes Lander and bassist Talena Atfield were so gosh-darn young when they made their auspicious debut in the hard rock world. Arriving a little more than two years after this trio's gold-selling debut, **Spit**, first introduced this all-girl Canadian outfit to the heavy metal world, **Oracle** finds Kittie in top-notch working order. While their debut effort came out when these young ladies were just in their early teens, these still amazingly young queens of noise now appear far more mature and ready to handle anything that may come their way along the rock and roll path to success.

"We chose the title of the album to reflect our attitude towards life," Morgan said. "An oracle speaks the truth, and is someone who can foresee the future. I found out after we named the album that our ears have an oracle and so do our hearts, so **Oracle** pertains to music, emotions and your heart. This is a coming-into-our-own album. This time we've found our sound and it's our truth. If you're not feeling in your heart what you're putting into your music, then it's not worth a thing."

The musical integrity that Kittie bring forth on their latest album is truly something to behold. Raw, emotive and as in-your-face as a rogue middle linebacker on Super Bowl Sunday, **Oracle** provides ample evidence of the quantum creative leap that the Kittie brigade have taken since their first effort was released. While Morgan's Pantera-styled vocal roar may initially shock some of the band's more sedate listeners (if there actually are any), as shown on such new wall-shaking anthems as *What I Always Wanted*, *Safe*, and their dramatic cover of Pink Floyd's *Run Like Hell*, Kittie's 21st Century sound proves that these aren't "mere" girls parading around as heavy metal rockers. Indeed, on **Oracle** Kittie are about as overtly metallic as any major band.

"Being on the road with everyone from Ozzy to Pantera was a life-changing experience for all of us," Morgan said. "We've all grown up so much since we released the first album, and I think that really comes across in the

music. I don't know how much of a direct influence any of those other bands had on us, but it all obviously had a cumulative effect. The biggest difference with this album is probably just that we're a better band. That's what happens when you go on the road for more than a year. You may not notice it day-to-day, but when you finally get back into the studio and start to play, you really do hear the difference."

A difference in approach, a difference in maturity, even a difference in the number of members who now fill Kittie's roster. Yes, a lot has gone on within this band's ranks over the last two years. Perhaps the most notable

difference is the band's stripped-down (pardon the expression) three-girl lineup, where original guitarist Fallon Bowman is now nowhere to be found. In

Sno-core road fest, or traveling the highways and byways with the likes of Slipknot and Black Sabbath, these girls were constantly on the cutting edge of heavy metal's rocket ride to the top. But now with the release of **Oracle**, they know it's all about to begin again... and the members of Kittie can't wait!

"When you're on tour for so long, and play the same songs over and over, you just grow stronger and closer as a band," Morgan said. "And as we improved, it seemed like a lot of people took notice. Whether it was the guys in Pantera, or someone like Ozzy, they all seemed to be incredibly supportive of us. That meant so much. They didn't have to do that, but they did. It made us realize that we were capable of doing just about anything as long as we maintained our focus."

In all honesty, perhaps some of the "novelty" that first shot Kittie to the upper echelons of rock society won't have as big an impact upon this trio this time around. After all, people seem to know exactly what to expect from these teen-aged chicks as they begin Round Two of their rock and roll battle. But

KITTIE

THE BEST OF TIMES

"We chose the title of the album to reflect our attitude towards life."

fact, their missing member is hardly even discussed by the remaining members of Kittie. A casualty of the ever-hectic rock and roll lifestyle? A victim of the band's rapidly maturing sound? A future candidate for the "where are they now?" section of the hard rock hall of fame? No one within Kittie really seems to want to reveal very much about Bowman's departure.

"The band just evolved, and working as a three piece just suits us," Morgan said. "We add a guy we know to the lineup when we play on stage, but it really doesn't have an impact on the basic dynamic of the band— it just rounds out the sound."

No matter who might— or who might not— be in Kittie's on-stage lineup once the band returns to the road, it seems rather unlikely that any future tour experiences can match up to what these North-of-the-border rockers saw, did and heard during their first sojourn through the hard rock hinterlands. Whether it was headlining last winter's

don't let any of that fool ya for one second! Kittie have a couple of top-notch musical aces still hidden up their rock and roll sleeves, and while they've pulled out a few trump cards on **Oracle**, Morgan is quick to point out that there still might be a royal flush or two hidden among this band's bag of musical tricks.

"Some people look at us and see three young girls," she said with a slightly sinister grin. "But if that's the way they see us, then they've made a serious misjudgment. On this album we've been able to branch out and show so much more of what we're capable of doing, yet, at the same time, we've held on to the essence of Kittie. That balance was very important to us. We didn't want to throw everything out the window just because we felt we had grown up a lot. There was a lot of good things happening for us on the last album. This time, we decided to take everything one giant step further. We hope you like the results."



KITTIE
HIT PARADER

The one and only Ozzy Osbourne sat hunched behind a desk in one of his record company's plush West Coast offices. He remained virtually oblivious—though always polite—to the various label upstairs and executives who came by to pay homage to the Metal Godfather. Rather than engaging his various admirers in lengthy conversation about his latest album, **Down To Earth**, or providing intimate details about his recently-healed fractured leg, he nervously played with anything he could lay his hands on. A pencil? Ozzy broke it. A newspaper? Ozzy shuffled it. A diet soda? Ozzy drank it, and then peeled off the label. To say that the Oz appeared a bit hyperactive would rank among the decade's grand understates.

METAL DREAMER

ments. In fact, Osbourne seemed as if he was a tightly wound ball of nervous energy that refused to sit still for more than a few minutes at a time. His concentration occasionally wandered during conversation and he often changed direction unexpectedly in mid-thought. "I was 'classic'" Ozzy.

There's no doubt that hargin' out with Mr. John "Ozzy" Osbourne remains one of rock's most unique and unpredictable experiences. One second he may be discussing his life at home with the wife and kids...and the next—with absolutely no prompting from any outside source—he's moved into a discussion concerning the merits of industrial metal. After more than three decades in rock and roll, Ozzy is still just as engaging, energizing and kinetic as he was when Black Sabbath's debut disc was released all the way back in 1970! But when you get right down to it, what besides a chronic case of hyperactivity could account for a 53-year-old guy who's still ready, willing and able to play some of the heaviest music on earth? Yup, Ozzy's personality, his very mode of existence, is still intimately entwined with the music he makes. And as evidenced on **Down To Earth**, the kinetic Mr. Ozzy has never sounded better or rocked harder than he does in 2002.

"I like what I do," he said. "There are times when I may say that I want to do something else, but that doesn't last for long. One day I'll express interest in something to (his wife/manger) Sharon, and as soon as I do she'll look me in the eye and ask, 'Is that what you really want to do?' I'll think about it, and most of the time I forget about doing it right then. That's just the way I am. I remember a few years ago I started

collecting various things and began working on a musical. But it still wasn't enough. I wasn't making rock music for the first time in my life, and I really missed that. I don't know if I missed not having people around just to joke with and play music, or if I really missed the hard work and the travel. But I realized you really can't have one without the other."

According to Ozzy, in recent days all that hard work has indeed not only reassembling his solo band following his two-year stint with Sabbath, but also writing more than 30 new songs, many of which have

simultaneously pay homage to metal's hallowed roots, while deftly exploring some of the form's most exciting new frontiers. It's a musical "trick" that perhaps only the Ozzy could master. While many of his past efforts have given tantalizing hints of the raw, guitar-driven power that made Sabbath's early work legendary, on **Down To Earth**, much of that metallic energy has been brought back with a vengeance. Amazingly, instead of sounding a bit dated—if not outright "retro"—such songs as *Dreamer* and his huge single, *Gets Me Through*, bask in the glow of contemporary vibes while featuring just about every tried-and-true metal trick in the book. But make no mistake about it, while his latest effort is unmistakably metallic in both its style and substance, it also is as proudly au-courant as tomorrow's news.

"This album is the product of a

BY JAMES HARDING

now found their way onto **Down To Earth**, his first solo effort in more than four years. Needless to say this disc didn't come together without an abundance of toil and trouble; originally it was scheduled for release last summer, prior to the commencement of the 2001 version of Ozzfest. As anyone who fol-

"Fans can still relate to my music—that is the key."

lows the happenings of the metal scene already knows, that never happened, leaving Osbourne with an extremely hectic recording schedule on his hands at tour's end. But despite the inherent difficulties so often associated with Ozzy finishing a new album, he not only managed to get the job done—thanks in part to the assistance of his latest solo band, headlined by returning guitar maestro Zakk Wylde—but he's emerged with one of the most fascinating and compelling efforts of his long rock and roll career.

"Every time I finish an album I have no way of knowing how good it is," Ozzy said. "I'm so caught up in it that I've really lost perspective. But I know that this one is pretty good. I like it...which scares me a little."

On his new album, Ozzy has managed to

lot of time and effort by a lot of people," Ozzy said. "I know that I'm really inspired by a lot of the bands that I saw on the Ozzfest tour this last summer. The energy they brought with them every day was something that really affected me in a good way. When we got off the road, I really felt energized to make a great record."

Despite the quality and focus that have directed his latest batch of high-energy efforts, the initial overwhelmingly positive public response to **Down To Earth** has astounded Ozzy. The record made a Top 10 debut upon its release last fall, and has already sold over a million copies. Whether it's on vinyl or virtually reaches the multi-plex, it's being enjoyed by many of his past fans, as well as new ones. Albums like *Bark At The Moon*, *The Idiot of A Madman* and *Ozzmosis* have been seen. But the fact is that the music is still going and dramatically proven that the length of recording obscurity in the world, his amazing commitment to the music remains undaunted. Today, with a new generation of hard rock acts battling for recognition, and a New Metal Scene on the verge of breaking on an international scale, Ozzy is clearly in his glory. The Metal Godfather's kingdom hasn't been so strong in more than a decade!

"It's great to see that rock and roll has come back so strong," he said. "But I never really had a doubt that it would. It may fade away for a few years, but that's good. It gives the music a chance to revitalize itself and find a new direction. It has come back in a very strong way, and I'm very glad to still be part of it."



OZZY
HIT PARADER



25635 A.P. Circle
Octopus Logo



24997 AC/DC
Flame Logo



32269 AC/DC
Stiff Upper Lip Live

ROCKABILIA

MUSIC MERCHANDISE

WWW.ROCKABILIA.COM

order online today!

LG and XL Authentic Concert T-Shirts \$19.95



32278 ADEMA
Flame Logo/Star



28796 AEROSMITH
Aeroshattered Logo



32036 AEROSMITH
Classic Chrome Wings



28904 A. ANT FARM
Ant Logo



31854 A.H. CHARGE
Death Squad



28436 A.H. CHARGE
Tank/The War of Art



10625 B. SABBATH
Retro Group 70s



20665 B. SABBATH
The Last Supper



10525 BUNK 162
Stomping Rabbit



16334 C. CORPSE
Eaten Back To Life



28424 CHIMAIRA
Pass Out Of Existence



23788 COAL CHAMBER
Don't Be Afraid Of Dark



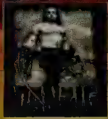
27341 COLD
Payaso



25557 COLD
Venom Spider



28413 C. OF FILTH
Bitter Suites Succubi



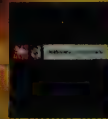
28431 DANZIG
Glen With Wings



10657 D. KENNEDYS
DK Logo



25567 DEPTONES
Chunky Star D Logo



20718 DEPTONES
Worldwide Pony



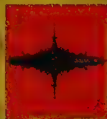
28601 DIMMU BORGIR
Menkinds Innocence



25538 DISTURBED
Tormented Face



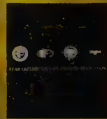
25509 DOPE
Group Portrait



28763 DROWN. POOL
Black Hole Logo



28742 DROWN. POOL
Sinner



25321 FEAR FACTORY
The Evolution Of



25030 FOO FIGHTERS
FF Circle Logo



21887 GODSMACK
Flaming Sun



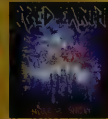
23937 GREEN DAY
Guy With Huge Grin



32262 GREEN DAY
Inter. Supershirt



16423 HATEBREED
Group Photo



28598 ICED EARTH
Horror Show Castle



25380 INCUBUS
Lotus Hand



27322 INCUBUS
Rectangle Collage



27366 I. CLOWN POSSE
Melenko Patchwork



20652 I. CLOWN POSSE
Dark Carnival Poster



24875 IRON MAIDEN
Best Of The Beast



25494 JUDAS PRIEST
British Steel



25513 KISS
Love Gun



28594 KITTIE
Oracle



25442 KITTIE
Paper Doll Girl



32056 KORN
Glow In Skulls In Logo



27851 KORN
Explicit Lyrics Logo



28740 KORN
Ruined Logo



28432 K. MOUTH KINGS
Stoner Guy



22137 LED ZEPPELIN
Stairway To Heaven



25381 LINKIN PARK
Asian Logo



32366 LINKIN PARK
Red Winged Soldier



23674 L. SKYNYRD
Group Posed In Eagle



25338 MACHINE HEAD
Blue Lightning Bolt



25882 M. MANSON
Not A Slave To A God



28843 MEGADETH
Clockwork Vic



27303 MEGADETH
World Needs A Hero



22057 MESHUGGAH
Chaosphere



10766 METALLICA
Damage Inc.



10768 METALLICA
Master Of Puppets



10558 METALLICA
Ride The Lightning



25409 MISFITS
Jerry & Doyle Faces



20529 MISFITS
Legacy Of Brutality



10784 MOTLEY CRUE
Too Fast For Love



23855 MUDDYMAINE
Group As Superheroes



23854 MUDDYMAINE
Muddyvayne Pill Capsule



24250 MUDDYMAINE
Mutants/Mudagram



23847 NAILBOMB
Punk Loser



27714 N. INCH NAILS
NIN Logo



25904 NIRVANA
Group Live On Stage



10805 NIRVANA
Smiley Face



27789 NOTHINGFACE
Chalk Outline Figure



27788 NOTHINGFACE
Devil Face Logo



27317 OPETH
Blackwater Park



32284 O. OSBOURNE
Down To Earth Lp



28637 O. OSBOURNE
Holding Crucifix



25503 O. OSBOURNE
Wearing Jewelry Photo



31914 P.O.D.
Satellite Cd Cover



23667 PANTERA
Rattler Skull & Snakes



20644 PANTERA
Monster With Claws



25129 PANTERA
Vulgar Display



28593 PEARL JAM
Sound Engineering



28609 PINK FLOYD
Darkside Of The Moon



32277 PUDDLE OF MUD
Logo/Cartoon Boy



27328 RADIOHEAD
Organism



23649 R.A. MACHINE
Test Of Revolution



27054 RAMMSTEIN
Baby Face



27065 RAMMSTEIN
Sun



28500 RAMONES
Presidential Logo



25635 RANCID
Out Come The Wolves



32276 ROB ZOMBIE
Sinister Urge Lp



28442 SAMHAIN
Skull Scarecrow



23801 SEPULTURA
Nation 2001



23652 SEVENDUST
Group Caricatures



23635 SEVENDUST
Lucky 7



32178 SIX FEET UNDER
Embryo



23833 SLAYER
Skeleton With Horns



23832 SLAYER
Stretched Head



25398 SLIPKNOT
Ghosted Red Logo



25399 SLIPKNOT
Group Mayhem



25404 SLIPKNOT
Heretic



23637 SLIPKNOT
Star Logo/Group



25421 S. PUMPKINS
Friends & Enemies



22854 SOULFLY
Lion



27070 SOULFLY
Beninalli Association



23799 SPINESHANK
Group Cartoon Sketch



26308 STAINED
Break Cycle Photo



25583 STAINED
Logo In Erector Pieces



27743 STATIC X
Machine



23810 STATIC X
The Mighty Wayne



23254 S.T. PILOTS
Star Logo/No. 4



24751 SUBLIME
Sun Logo



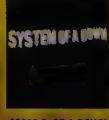
28368 SUM 41
Pentagram Devil Head



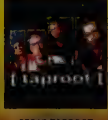
28729 S. OF A DOWN
Hollywood Logo



32359 S. OF A DOWN
Prison Song



28629 S. OF A DOWN
Reversed Logo



25316 TAPROOT
Group Posed



32353 TOOL
Skinkers Gray Man



10600 TOOL
Smoke Box/Anima



10890 TOOL
Tool Wrench



23540 ZAKK WYLDE
Big Skull



23541 ZAKK WYLDE
Powerfingers (Horns)

VISA MASTERCARD AND DISCOVER ORDERS PLEASE CALL (952) 826-6969 OR FAX (952) 826-6989

WRITE CALL (952) 826-6969 OR FAX (952) 826-6969 FOR OUR FREE 64 PAGE CATALOG

MARILYN MANSON

TURNING THE PAGE

BY NORMAN CONNER

"This music may be a little more electronic."

Marilyn Manson is flying under the mass-media radar screens these days, and believe it or not, the wild-eyed rocker is loving it! Having been replaced as metal's most visible master of outrage by the likes of Slipknot and Mudvayne, as he completes work on his latest album the former Brian Warner currently finds himself operating under a cloak of relative anonymity—at least in comparison to his pervasive Manson-is-everywhere persona that dominated the late '90s. What this new, somewhat more obscure status has allowed Manson to do is intriguing; it has presented him with the unexpected opportunity to explore new artistic horizons and broaden his rock and roll scope without fear of diminishing any of his high-gloss luster.

"I am writing the material for the next album in a different way," Manson said. "A lot of times in the past, I would always begin work with just an acoustic guitar. From there I would create a melody and take things forward from that point. This time, I am starting with some very interesting rhythms and with music textures that are really different from anything I've ever had before. I am also trying to bring in a little more electronic music into my sound. I am trying to approach my music in a different way and see what happens."

So how will the legion of Manson maniacs who grew up under the guiding influence of such discs as **Smells Like Children**, **Antichrist Superstar** and 1999's **Holy Wood** react to this new, seemingly more erudite version of their hero? It's our bet that they'll respond with the kind of blind-sighted dedication that first helped lift Manson to the pinnacle of hard rock acclaim half-a-decade ago. While in recent days MM has begun toying more and more with Hollywood

soundtracks as well as with his more eclectic writing and recording approach, it seems a virtual certainty that in the months ahead, as the full brunt of Manson's latest blast of cultural outrage is unleashed upon the rock-starved masses, his uniquely skewed freak flag will once again wave high above the contemporary music playing field.

"I've had some fun with some movie stuff, as well as with my own music," he said. "I was able to hook up with the Hughes brothers when they did the movie **From Hell**. My friend Johnny Depp was in that movie, and since we all kind of look at things the same way, it seemed natural that we try to do something together. We all respect one another, and the Hughes brothers happen to be big fans of my music, so working with them was a lot of fun. What we did for the movie was write a bunch of 19th Century style pieces and then create some special sound effects that were done to enhance some of the movie scenes. I enjoy doing that kind of work because I've always felt that my music has a very cinematic quality to it."

It should be particularly fascinating to see in which direction Manson's new music evolves in light of the fact that **Holy Wood** completed the album trilogy which had been started by **Antichrist Superstar**, and its follow-up, **Mechanical Animals**. While each of those discs showed a diminishing sales pattern in regard to its predecessor (with **Superstar** standing as the double platinum highlight of Manson's career), there still seems to be plenty of creative juice housed within MM's ever-unpredictable mind. With metal in the midst of a world-wide resurgence, and the highly theatrical bands that Manson's on and off-stage antics helped spawn now dom-

inating the charts, even Mr. Manson himself seems curious about the role he will play in hard rock's on-going evolutionary development.

"This album will be different than anything I've ever done," he said. "With **Antichrist Superstar** I worked from a perspective of what I thought the rest of the world meant to me. With **Mechanical Animals**, that perspective changed to reflect how the rest of the world affected me. On **Holy Wood**, it became more of a question of how I believe I fit into it all. Those albums were a trilogy because they were so intricately tied together in that manner. Now I want to write a record about something more basic, something more personal. It may quite possibly end up focusing on the dirtier, sexual side of things. It is not going to be a record about sex, but it

probably will end up being a record about what I go to bed thinking about."

Certainly many within the rock community have long wondered what must pass through Manson's off-beat brain as he drifts off to slumberland. What does a guy who willingly wears prosthetic breasts and tears up Bibles on stage dream about? Well, with the impending release of his new album we may all finally begin to gain some insight into such fascinating queries. But with some of his star luster lost in recent years, and the attentions of the fast-moving rock world already beginning to shift away from Manson's special brand of sonic mayhem, it's also interesting to see that this ever-clever star has already begun considering his next career options. What lies beyond rock stardom for MM? A run at the United States Senate, perhaps? A transformation into a top-rated televangelist? Not likely! It now seems almost certain when the curtain finally drops on Manson's musical antics, a new curtain may be ready to rise.

"There's no question that I want to get into acting and make movies," he said. "That doesn't mean that I want to give up making music—I think they work hand-in-hand. I've already gotten a number of offers to appear in movies, but so far none of the roles that have been offered really interest me. Being Marilyn Manson on screen just isn't that appealing to me. That's not acting, that's just going through the motions. I want a real challenge. Maybe I'll have to go out and make my own movie—one in which I can star as the character that I design. That would be a lot of fun—and it would also allow me to have the kind of outlet I need for my imagination. That's what I really want; the chance to continually test myself and see what I can create."



MARILYN MANSON
HIT PARADE

DIMMU BORGIK

BY WINSTON CUMMINGS

A few weeks ago, a somewhat con-
vincing friend of ours did his best to
convince us that the name Dimmu
Borgir translated into "giant booger" in that
dark metal band's native Icelandic dialect.
"Okay," we thought in our typically all-know-
ing way, "Giant Booger. We've heard worse
names than that." Well, stupid us. The fact is
that Dimmu Borgir doesn't mean "giant
booger" in any known dialect or linguistic
archive. It *actually* translates into something
more akin to "dark fortress", which come to
think of it ain't such a strange name at all.

Well, we've got to admit, no matter how it
translated, the name Dimmu Borgir certainly
had us intrigued. It even got us to listen to the
band's latest disc, **Puritanical
Euphoric Misanthropy**. The
undeniable fact is that both
the group's moniker and their
music possess an air of mystery
and intrigue that few other
members of contemporary
music society can match. But
who or what exactly is Dimmu
Borgir? As it turns out, they're
Iceland's leading (and, let's face it,
perhaps only) Black Metal band.
So why should we care about all
this? Why are we spending valu-
able editorial space writing about a band from
a frozen speck in the North Atlantic that even
the most jet-set savvy American hard rock fans
probably will never even visit? Well... here's
why. As it turns out, Dimmu Borgir may well
turn out to be one of the international metal
sensations of 2002, a band whose new album
has already garnered massive media coverage
throughout Europe. Now founder/guitarist
Erkekjetter Silenoz and his seemingly ever-shifting
crew of heavy-handed sidekicks have set
their sights on conquering American shores.

"We know that our name sounds strange to
American ears," Silenoz said. "But I can assure
you that it's a good name for a band with a
musical approach like ours because it is
believed in mythology that the dark fortress
guards one of the gates to hell. So that works
very well with the music we make. But I like to
believe that the name, and the fact that we
come from a nation that's not exactly well
known for its metal bands, will help us draw
attention throughout the rest of the world."

So how exactly does a band escape from the
oft-restrictive grasp of a small nation like
Iceland to begin making a mark on a world-
wide metal audience? For Dimmu Borgir the

"In
mythology,
a 'dark
fortress'
guards one
of the gates
to hell."

DARK AND SCARY

answer to that question has been an equal mix
of talent and luck. It just so happened that at
exactly the same time the group's initial lineup
was coming together in 1993, a new wave of
Scandinavian Black Metal was beginning to
rear its ugly head. Despite being a little out of
the loop, Silenoz took his fledgling unit east-
ward, having them play before extremely
receptive crowds in established Black Metal
strongholds like Sweden and Norway. With
vocalist Shagrath's unusual on-stage maneu-
vers garnering a lion's share of fan focus,
Dimmu Borgir soon began to spread their
realm of influence, eventually winning over
audiences in Germany and France. In addition,
such albums as 1997's **Enthrone Darkness
Triumphant** and 1999's **Spiritual Black
Dimensions** proved that this was more than
just a typical blood-and-guts/hell-awaits unit. In

fact, Dimmu Borgir's sound began drawing
comparisons to everyone from early alterna-
metal masters Kreator to legendary metal
forces like Iron Maiden.

"I like to think that everything we've ever
heard and liked has had some impact on
us," Silenoz said. "But we're also very aware
that we are a very unique band."

Now with the release

Dimmu Borgir:
"Our name may sound
strange to American ears."



of **Puritanical Euphoric Misanthropy**, it
would appear that Dimmu Borgir seem well
prepared to launch their latest world-wide
Black Metal assault. Sure, they know their
brand of music is somewhat out of synch
with current American tastes, but in all hon-
esty, they couldn't care less. This unit has
already come a lot farther than they ever
could have dreamed, and if State-side success
is to be part of their destiny, then they believe
those cards have already been dealt in some
game of cosmic poker. And, if it is not to be,
somehow they'll live with it.

"We receive a great deal of mail from
America," Silenoz said. "Fans in America have
bought our albums and responded to them.
Now we want to come over to your country
and share what we do. I think it would be a
great experience for everyone."



"Dude,
In my opinion, the Tama Rockstar[®]
kit set the standard for people who want to
really get into drumming.

Fear Factory's Raymond Herrera On Tama Rockstar

I believe that Tama has raised the bar again.
By adding the **Star-Cast Mounting** system
to **Rockstar**, Tama turned Rockstar into
a professional drum kit."

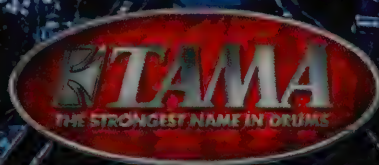
We didn't stop with Star-Cast.

For 2001, we added Iron Cobra Jr. pedals as standard equipment.

Now the bar's so high, it's simply out of reach of any other kit in the Rockstar range.

TAMA[®]

TAMA



Visit our website at: www.tama.com

For more information on Tama Drums and Hardware, send \$5.00 to: TAMA Dept. HP006, P.O. Box 828, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403.



Rockstar[®] drums and hardware **FREE**
with your choice of kit. Supplies limit.

DISTURBED

PICKING UP SPEED

BY NICK O'PHER

Disturbed's David Draiman is not a guy who particularly likes to talk about the pressures inherent in being a Rock Star. The shaven-headed vocalist will discuss just about anything you ask him about—the weather... his favorite off-stage activities... the current state of heavy metal. But when it gets around to opening up about being cast in the spotlight of public acclaim, this dynamic Chicago-based rocker becomes almost quiet and philosophical. Apparently that's what having your debut album, **The Sickness**, sell more than two million copies can do for you. And that's what happens when your initial headlining tour, last fall's *Music As A Weapon* outing, becomes one of the year's top-grossing (and most controversial) rock road quests. All that attention and all that success has suddenly transformed Draiman and bandmates Dan Donegan (guitar), Fuzz (bass) and Mike Wengren (drums) from being a struggling local act into one of the most prominent forces at work on the New Metal scene. Indeed, it can be a humbling experience—even for a guy who's never been known to be particularly humble.

"It's not easy to look at yourself as a 'star,'" Draiman said. "I don't think it's even very healthy. I'm a musician, a performer. That's as far as it goes. That people can hear what this band does and relate to it is great, but it doesn't make the people in the band great. We're the same people we've always been—except that a lot more people now care about what we have to say."

What Disturbed have to say has been peaking interest within the rock community ever since their first hit, *Stupify*, made them an instant sensation back in Y2K. These days, however, the band has been creating even more of a ruckus with their highly controversial stage show. While in the past Draiman often drew both the attention and the ire of the national media by appearing on stage each night either strapped to an electric chair or bound in a straight jacket ("theatrical enhancement of the music," according to the frontman), these days Disturbed has taken things to the cutting edge. Prior to beginning their performance each night along the *Music As A Weapon* tour, the group screened a highly dis-

turbing video featuring historical scenes of man's inhumanity to man. From visions of Iraqi strongman Saddam Hussein gassing his own people to scenes of Nazi-era concentration camps, the mini-film left many concertgoers hot, bothered and somewhat bewildered.

"Those are disturbing images," Draiman said. "That's what this band stands for. We represent the search for individuality and self-development in a world that is often repressive and cruel. When you seek that individuality, often you are viewed as being sick or disturbed. The images in the video show that when you try to force a particular way of thought, or way of life upon others, or when you exterminate them because they are different from you, it shows the way the world has always viewed so much of humanity. It's a powerful statement."

Whether or not much of Disturbed's opening footage is properly absorbed by their rock-starved following is certainly open to debate. There are those who believe that it is wrong for any "entertainment" force to openly use the suffering of others to draw a reaction from their crowd of followers. There are many, however, who totally understand Disturbed's bold stance, believing that the group's inherent message of standing up for individual rights and personal expression are worth fighting for—no matter how shocking their presentation may be.

"I know I've heard from some people that for a rock band to present scenes from Nazi concentration camps is wrong," Draiman said. "Well, my

"We represent the search for individuality and self-development."

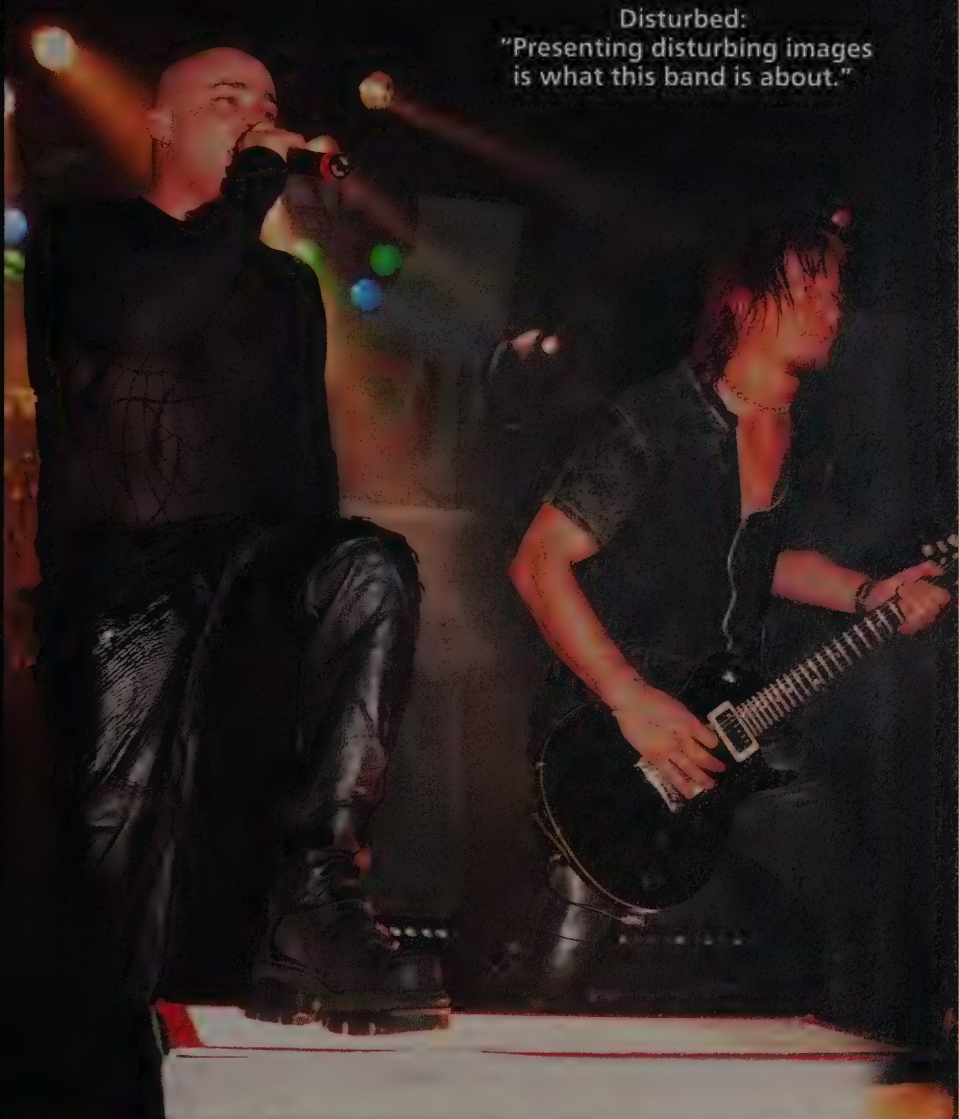
grandparents were Jewish, and it's not even a question of sensitivity or non-sensitivity. We're presenting it for a reason—and that's to make as many people as possible aware of the manner in which humanity has viewed those who have been viewed as 'different' throughout history. That's an important message to our fans—many of whom probably view themselves as being a bit different from a lot of the people they come in touch with."

While the controversy revolving around Disturbed's recent road actions begin to settle, the band has turned their collective attentions in a very important new direction—towards the completion of their greatly-anticipated new album. Originally it was thought that the group might not get around to beginning work on their sophomore collection until this spring. But last summer, following their highly successful run at Ozzfest, the Disturbed boys

found themselves with an unexpected month's break following Black Sabbath's cancelling of their September tour—a road trek on which Disturbed was to serve as "special guests." But rather than taking the time off to bask in the sun, or revel in the glory of their recent musical victories, this ever-ambitious foursome went directly into writing mode, providing themselves with a big leg-up when it came time to finally finish the disc.

"It's not a quick process for us," Donegan said. "We created something with the first album that will hopefully serve as a measuring stick against which all our future albums will be compared. **The Sickness** was an album where every song was as good as the one behind it, and as good as the one ahead of it. There was no filler. The general feeling is that a band has as much time as they need to make a first album, and then maybe a month to

Disturbed:
"Presenting disturbing images is what this band is about."



write and record their second one. Well, we're not going to fall into that trap. We're going to take as much time as we need, and make this an even better album than the last one."

Of course, it remains to be seen whether or not Disturbed's second effort will create the same degree of fan furor as their double platinum debut. The hard rock world has grown cold and fickle over the last decade, with exciting young bands coming and going with often mind-blurring speed. While it seems highly unlikely that this talented Midwestern quartet will ever suffer from any of those slings and arrows of commercial misfortune, even the ever-confident Mr. Draiman admits that he's anxious to see what lies beyond the next curve in Disturbed's on-going rock and roll quest.

"We know we're not going to play it safe," he said. "We never have. We're writing songs that are really interesting—but they may surprise some people. That's exactly what we want to do."

PHOTO: ANNAMARIE DISANTO

PHOTO: ANNAMARIE DISANTO

SLIPKNOT

NEW METAL MASTER

BY CURT SCHLESSINGER

Hheavy metal has always been a medium fueled by its star power. Sure, great bands and great music have long been the medium's most notable calling card. But would the form be anywhere near as popular if personalities as familiar as Ozzy Osbourne or Marilyn Manson weren't around to provide a "face" to metal's rough and ready sound? But be that as it may, the fact is that Slipknot may well be the ultimate heavy metal "anti-stars." After all, most fans know DJ Sid Wilson, drummer Joey Jordison, bassist Paul Gray, percussionist Chris Fehn, guitarist James Root, sampler Craig Jones, percussionist Shawn Crahan, guitarist Mick Thompson and vocalist Corey Taylor by their Knot numbers (respectively 0, 1, 2, 3, 4, 5, 6, 7 and 8) rather than by their names. And with each band member sporting an identical on-stage coverall, and hiding his visage behind a horrific self-made mask, the members of this chart-topping Midwestern unit can stroll down virtually any main street in America without getting besieged by the normal array of autograph seekers and attention grabbers.

All of that is according to the plan this Des Moines-based unit first constructed over three years ago as they sat around their small Midwestern rehearsal studio. Back then, they couldn't have imagined that their self-titled debut disc would become their label's first platinum-seller, or that their recent follow-up, *Iowa*, would rank among the year's most controversial and successful album releases. But with the Knot's rapid climb to the very apex of rock and roll fame and fortune, it seems more than apparent that this band's well-designed game plan for notoriety has worked like the proverbial charm. Indeed, despite their lack of individual "face" stardom, Slipknot now rank as the biggest stars in the hard rock heavens.

"The secret to what we do and how we keep it all together is that there are no egos in this band," Fehn said. "We really keep a close watch out for anyone getting a little too full of himself and starting to believe any of the hype. If we see even the

slightest trace of something like that beginning to happen, we shut it down, and we shut it down right away! We just don't have any time to deal with stuff like that. We're not your typical rock-star ego-type band. We're not in this for all the women and the wild times. I mean we do have our fun from time to time, but that's not what gets us going."

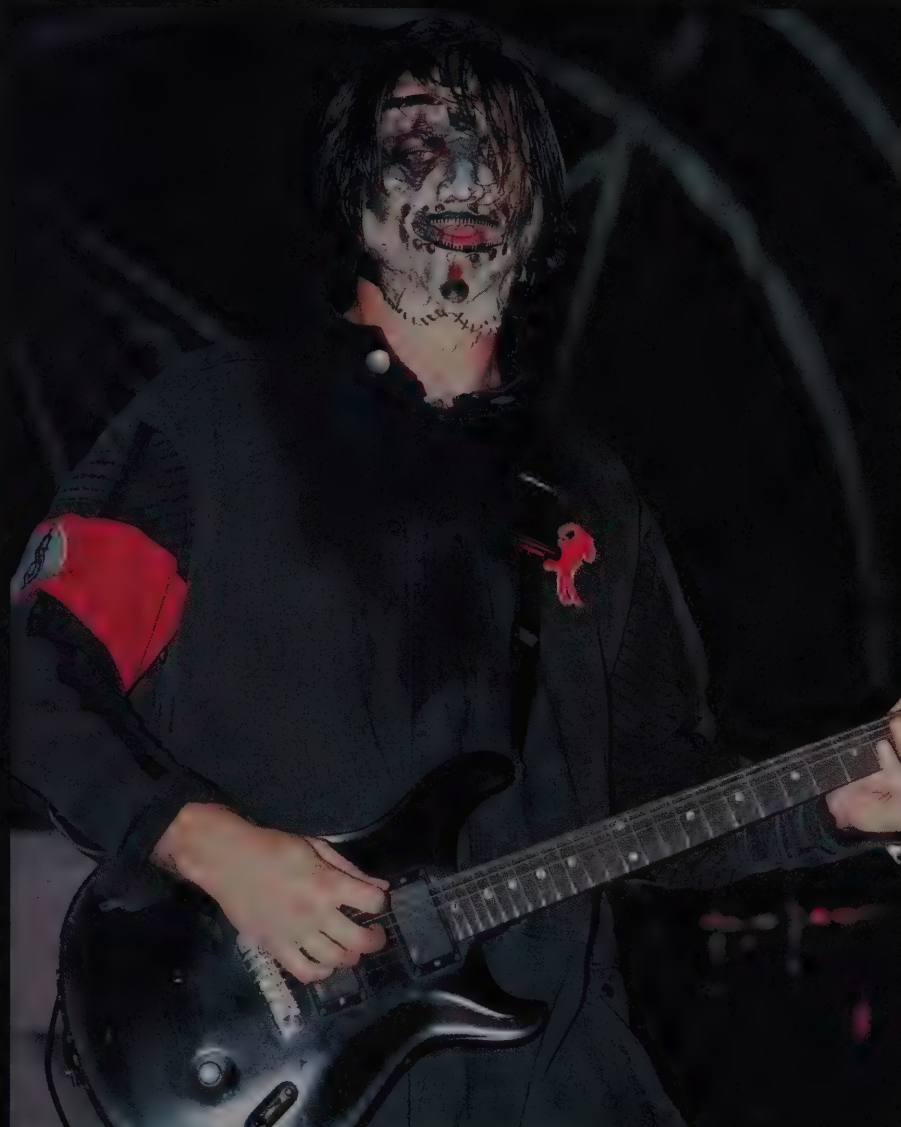
What apparently gets Slipknot "going" is creating some of the most intense, thought-provoking and downright disturbing music ever presented within a rock and roll context. As shown throughout *Iowa*, this is clearly a band that has not

emerged as a true 21st Century rock and roll phenomenon—the band most responsible for providing style and substance to the still-burgeoning New Metal movement.

"I don't think we ever thought about having success or not having success," Gray said. "Even when we were recording *Iowa*, we didn't think about how successful the album might be. Our only thought

(beneath the likes of Black Sabbath and Marilyn Manson), each day's loudest cheers and most frenzied fan responses were invariably reserved for when the Knot hit the concert stage. There, each and every night as they presented such familiar tunes as *Tattered And Torn* along-side such new opuses as *Heretic Anthem*, it was clear that Slipknot had unquestionably emerged as the leading lights of their

"We didn't want to delay our tours, but sometimes things just happen."



heavy metal era. For some, such a notion may be more frightening than a hell-bound train. But for the group's ever-loyal legion of supporters, the unit's rise to the very pinnacle of hard rock success signals a major change in both the approach and attitude of the contemporary music form—and those followers embrace that change like a long-lost love.

"We're one of those bands that pours everything we have into every show," Crahan said. "We don't leave anything for later. There have been times when each of us has had to be carried off stage because we're so exhausted. But the fans know that's the kind of commitment we bring. They're giving just as much energy back to us. It's really an amazing feeling to feel the rush of 20,000 people projecting this incredible vibe at you. There's nothing else in the world like it."

It is now clear that just saying the word "Slipknot" to an entire generation of rock and roll fans is enough to send them into a state of near-frenzy. Whether it's the strange masks they wear, the powerful, hypnotic quality of the music they play, or the overwhelming aura that this nine-man musical strike force projects, Slipknot have fast become one of the most amazing success stories of recent rock history. With the immediate critical and commercial success of *Iowa*, the Knot's dizzying trip from their small-town roots to world-wide renown is complete. But it is abundantly clear that there is still so much more for these rockers to accomplish.

"I've been blown away by everything that's happened to us," Gray said. "I've enjoyed every second of it, and why shouldn't I? I mean I get to do something I really love with a bunch of my best friends. To me that's just about the definition of the perfect job. What really trips me out is to think that some guitar riffs that were written in Des Moines, Iowa, are being heard around the world. It's really unbelievable when some fan comes up to me and says, 'that guitar riff is the best thing I've ever heard,' and I think back to when it first came together on some relatively quiet night back in Iowa. That's what gives me a lot of satisfaction."

squandered one iota of their artistic drive or their off-the-wall perspectives in order to reach for greater notoriety or acclaim. With an image straight out of some "Grade B" Hollywood horror movie motif and a philosophy designed to expose the darker side of the human condition, it would superficially seem as if few bands have ever been created with less inherent commercial appeal. But despite such apparent "deficiencies", the Knot have

was how cool the music was, how much we got off on it, and especially how much the fans would get off on it. Success isn't what gets us motivated—it's the fans. We've gotten so much energy back from those people that it's just motivated us every day. We owe everything to our fans."

Slipknot's loyalty to their fans has been returned in kind. Even as they performed third on the bill at last summer's Ozzfest

lled And Sent In A Sturdy Tri-Tube For Protection

25601 M. MANSON Shadow Of Death

Exclusive Three Part Construction, Just Like The Ones
From The 60's. Metal Thermos Included In Most Boxes.

032 GREEN DAY Japanimation
28815 ROB ZOMBIE Hellbilly Deluxe
28547 P. FLOID Screaming Face/Heavenly

25035 KITTIE Logo

VEGEMETAL
13684 MARILYN MONROE Logo
13819 METALLICA Ninja Star Logo

And Finished In Highest Quality Lead Free Casting Material

28930 MACHINE HEAD Diamond Logo
18175 MARYLYN MANSON Art. Logo

WRITE, CALL (952)-826-0033 OR FAX (952)-826-6989 FOR OUR FREE 72 PAGE CATALOG

Sevendust has always been a band of extremes; extremes in sound, extremes in attitude and extremes in their on-stage presentation. In all honesty, sometimes this approach has yielded major dividends for vocalist Lajon Witherspoon, guitarists Clint Lowery and John Connelly, drummer Morgan Rose and bassist Vinne Hornsby... and sometimes it hasn't. Their self-titled debut album made them the talk of the metal world when it appeared in 1997. That disc's follow-up, **Home**, proved to be something of a commercial disappointment upon its release in 1999. Now Sevendust's unconventional hard rock attack has again zeroed in on the hearts and minds of the metal masses— and with their latest collection, **Animosity**, this Atlanta-based unit has delivered a lethal strike, one filled with vim, vitriol and venomous anger.

"It is an angry CD," Lajon said. "But it's more than just us railing against everyone and everything. There's also a lot of melody in there to balance things out. We went into the studio knowing that we had a lot of intensity in our systems, and we wanted that to definitely come out in the music. But we didn't

their well-worn tour bus and once again hit the highways and byways of America. With such new songs as *Praise* and *Trust* working themselves into the set along-side such time-tested favorites as *Black* and *Denial*, Lajon and his bandmates know that they have something very special in store for everyone who chooses to come out and see them perform.

"This is by-far the best show we've ever done," the vocalist said. "With three albums to choose from, this whole set is great. It just doesn't stop coming at you. There's never a moment when you're not hearing something really good. I think the fans are as excited about it as we are."

It certainly hasn't taken Sevendust long to make their mark on the hard rock world of 2002. With **Animosity** already on the verge of becoming the group's best-selling disc, and their headline-grabbing live shows establishing themselves "must see" events

SEVENDUST

TAKING THEIR TIME

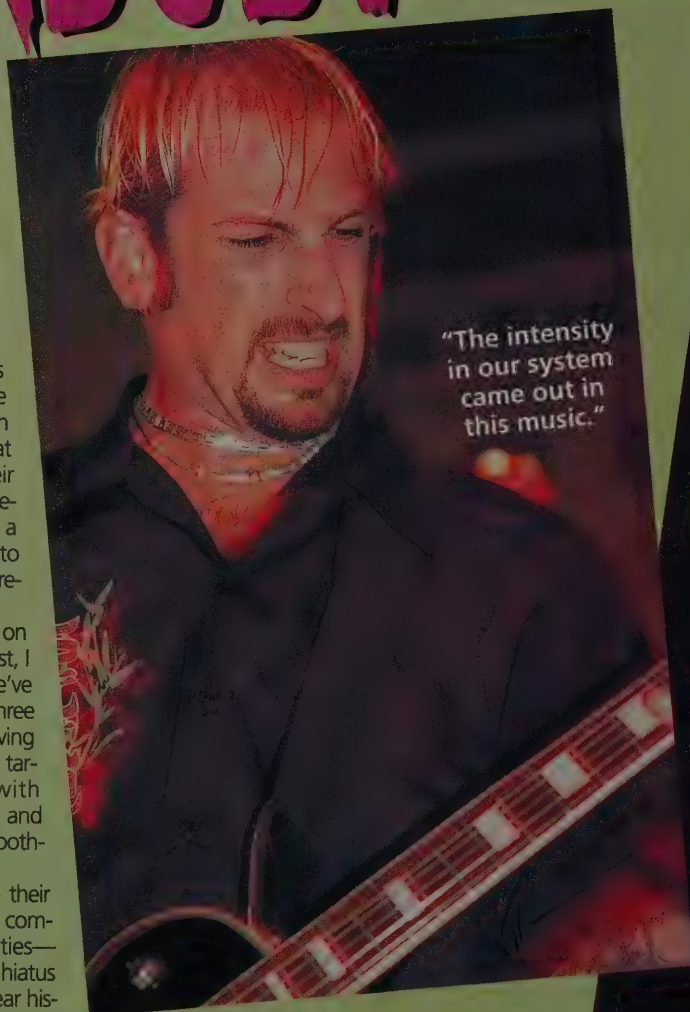
BY JOHN MAZUR

just want this album to sound like one long anger-filled rant. In fact, because we were so aware of our emotions, I think we went out of our way to make sure that there was extra attention placed on the quality of the songs."

That extra effort has clearly yielded a very special result for the Dust devils this time around. From the roaring power of *T.O.A.B.*, with which they kick off their latest musical proceedings, to the plaintive, haunting strains of their re-recorded version of *Angel's Son*, which serves as the disc's closer, **Animosity** stands as a true tour-de-force of hard rock energy and style. But rather than reflecting the general angst and aggression that has come to symbolize this metal era, on their third disc Sevendust seems to have hit upon a special combination of rock and roll reactants. As a result, this high-profile unit may finally begin to attain the lofty status that so many have long predicted to be their fate.

"We like the feeling of having some pressure on us," Lajon said. "In the case of this album, at least, I think it brought out the best in us. Now that we've been around for a while, and we've recorded three albums, we've developed a better sense of knowing what's going on; we know when we're right on target with a song. That happened a lot with **Animosity**. There were a few false starts here and there, but for the most part things went very smoothly."

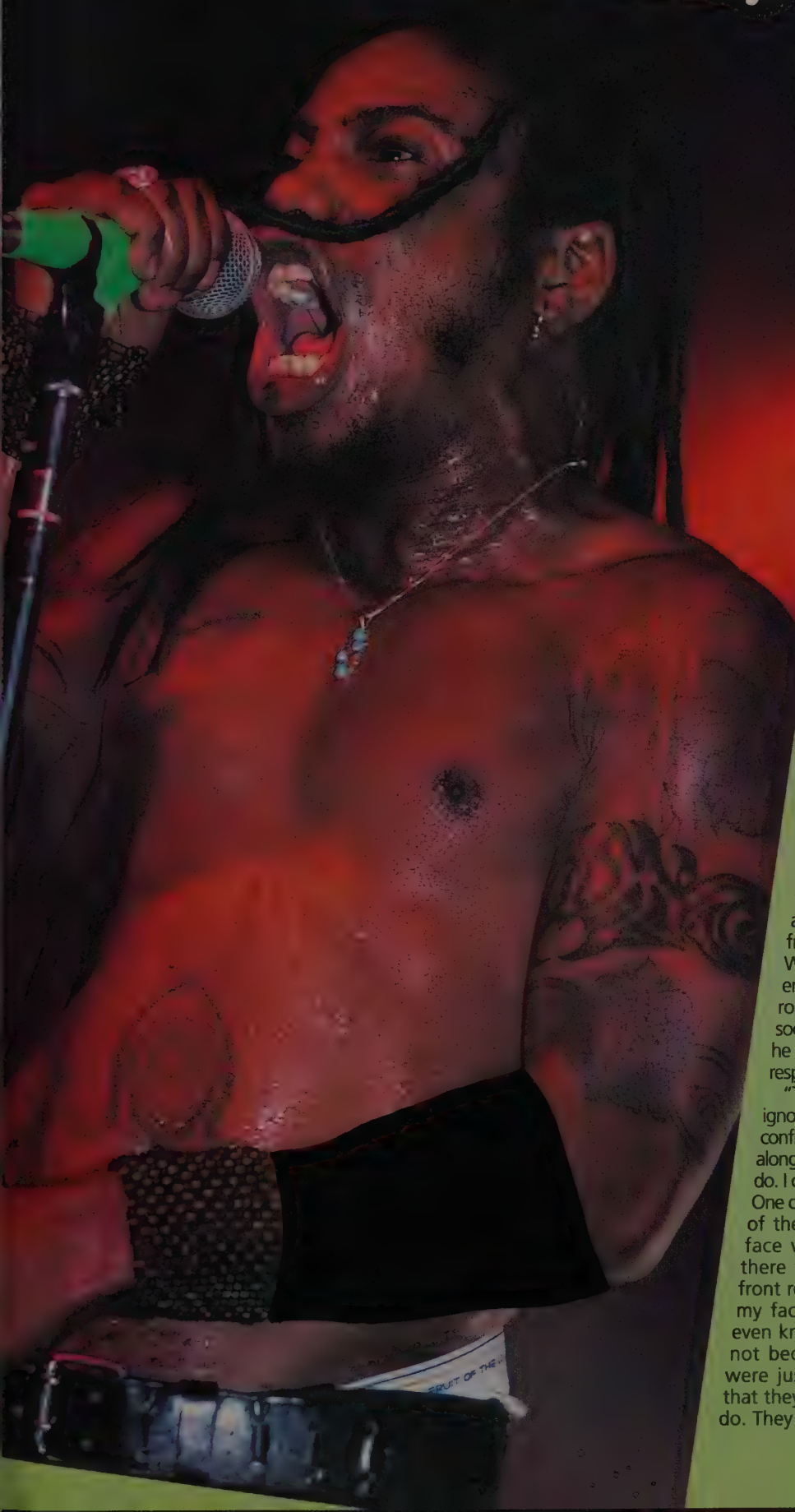
With their latest recording efforts now well in their past, the Sevendust gang have refocused their combined thoughts on one of their favorite activities—playing live, on-stage. After taking a nine-month hiatus from the tour trail (the longest in the band's six-year history), this quintet couldn't wait to hop aboard



"The intensity in our system came out in this music."

PHOTO: LIZA LEEDS

"There is melody in our music to balance the anger."



from coast to coast, there's no doubt that

Sevendust currently find themselves at the peak of their creative and commercial powers. All this attention has served to further solidify the group's position as one of America's most promising and exciting young acts, a position this unit had feared they had lost following a number of professional setbacks which followed in the wake of their previous disc's disappointing performance. But with a change in management, and a recommitment from each and every band member to further the Dust cause, it now seems that the group's time of trial and tribulation has resulted in a stronger, more determined and perhaps even more talented band.

"So many strange things happened to us over the last few years," Lajon said. "Some of them were really great, and some of them weren't. We obviously had a lot of friction with our management, and we had some with the label as well. But at the same time, we had a lot of new fans drawn to us because of the success of *Angel's Son*. It all made us wonder what was going on, but in a strange way we recognized that the 'enemy' wasn't in the band, and that really brought us all together. We were never more focused than when we entered the studio to record **Animosity**. We realized that it was definitely the most important album of our lives."

As one might expect, just as Sevendust's career hits new highs with the success of their latest disc and tour, Lajon finds himself the subject of even more media scrutiny than ever before. As one of the most prominent black performers in the traditionally "white bread" metal world, he has been cast as a spokesman on a variety of issues ranging from racism to international peace keeping. While the easy-going Witherspoon never truly envisioned himself assuming such a prominent role in disseminating word on so many key social issues, in the wake of Sevendust's success, he has done his best to adapt to his new-found responsibilities.

"The thing I like to say is that I have no room for ignorance," Lajon said. "I know that I'm going to confront differing opinions from people as we go along the road just because of who I am and what I do. I can accept that. But don't think you can stop it. One of the things that stands out in my mind is one of the only times we actually came face-to-face with racism on the road. At one show there were these three skin-head kids in the front row all throwing their little Nazi salutes in my face. I just said to them, 'You guys don't even know what that means.' It made me mad, not because of what they were doing—they were just ignorant. It was more that they felt that they were gonna stop me from doing what I do. They were wrong."

PHOTO: EDDIE MALLUK

PUDDLE OF MUDD IN TOTAL CONTROL

BY TED BELLSON

Wes Scantlin is beginning to enjoy this whole Rock Star thing.

While Puddle of Mudd's Kansas City-born vocalist/guitarist is still very thankful for all the success that he and guitarist Paul Phillips, bassist Doug Arditio and drummer Greg Upchurch have enjoyed over the last six months, he admits that he's turned the corner in his attitude towards dealing with the constant demands of fans, the media and forces at his record label. This tall, blonde frontman may be yearning for some free time these days, but as the PoM crew continue to tour the world in support of their debut album, *Come Clean*, Scantlin has found a rhythm to his hectic day-to-day life. All the traveling, touring and talking may not leave as much time as he'd like for the task of writing new songs, but it's provided him with a unique forum for expressing the thoughts that rage in his rock and roll soul. Recently, we caught up with the still down-to-earth Mr. Scantlin to learn some up-to-the-minute facts about one of hard rock's most exciting new bands.

Hit Parader: Puddle of Mudd have recently been described in some circles as a "new grunge" band rather than a new metal band. How do you feel about that?

Wes Scantlin: That's fine. It really doesn't matter what people call us. As long as they're listening to the music and liking it, we really have no complaints. I guess it's one of those rock and roll facts of life. The media is going to always try to lay some sort of "tag" on you so that you can be more easily categorized. I don't know if the bands involved actually like that or not because it does kind of take away your individuality. But it's fine with me.

HP: Your first video for *Control* got such an incredible response. What made you choose *Blurry* as the second video release from *Come Clean*?

WS: We were hangin' out with Fred Durst

at an award show a few months ago, and since he's both the guy who runs our record label and the guy who directed *Control*, he's obviously got a lot to say about what we do and when we do it. We all thought that *Blurry* was a good choice to go with next because it shows a different side to Puddle of Mudd, and it's the kind of song that could help expand our audience. We think that we might eventually end up doing four videos from the album, so we have the chance to really explore a lot of creative directions.

HP: Do you expect Fred to direct all four

We've already grown a great camaraderie with the fans."

of those videos?

WS: If he wants (laughs.) As I said, he's the boss. If he wants to do it, we'll be very happy to work with him. I've always been very impressed by how smart and creative Fred is. When we all get to work together not only is it fun, but it's very satisfying on a creative level.

HP: You mention that you expect four songs to emerge as singles from *Come Clean*. Does that mean we shouldn't expect a new album from the band until 2003?

WS: Most of the new record has been written... at least I've got it worked out in my head. I would hope that we'll get around to recording it sometime later this year and have it out by year's end. I can't imagine we'll wait until 2003 to have the second album come out. But at the same time we want to do as much as we can to make the first album as successful as it can be. The idea of releasing four singles and videos is fine with us. We want *Come*

Clean to do as well as possible. But that's not going to delay us at all.

HP: You once told us that you wrote best when you were unhappy. Is that still true?

WS: It is true that I've written most of my best songs when I've been miserable. But I don't think that you have to feel bad all the time in order to tap into that part of your brain. I've been unhappy at times in my life, and those memories are still very real for me. No matter how good things may be going at the moment, it's not a difficult thing for me to get into a proper writing head when I'm sitting on a tour bus by myself late at night. It can be lonely on the road. That's a pretty good source of inspiration right there. As I've said before, misery is a great inspiration for songs.

HP: We've talked a lot so far about videos. Do you think they add or detract from the essence of your songs?

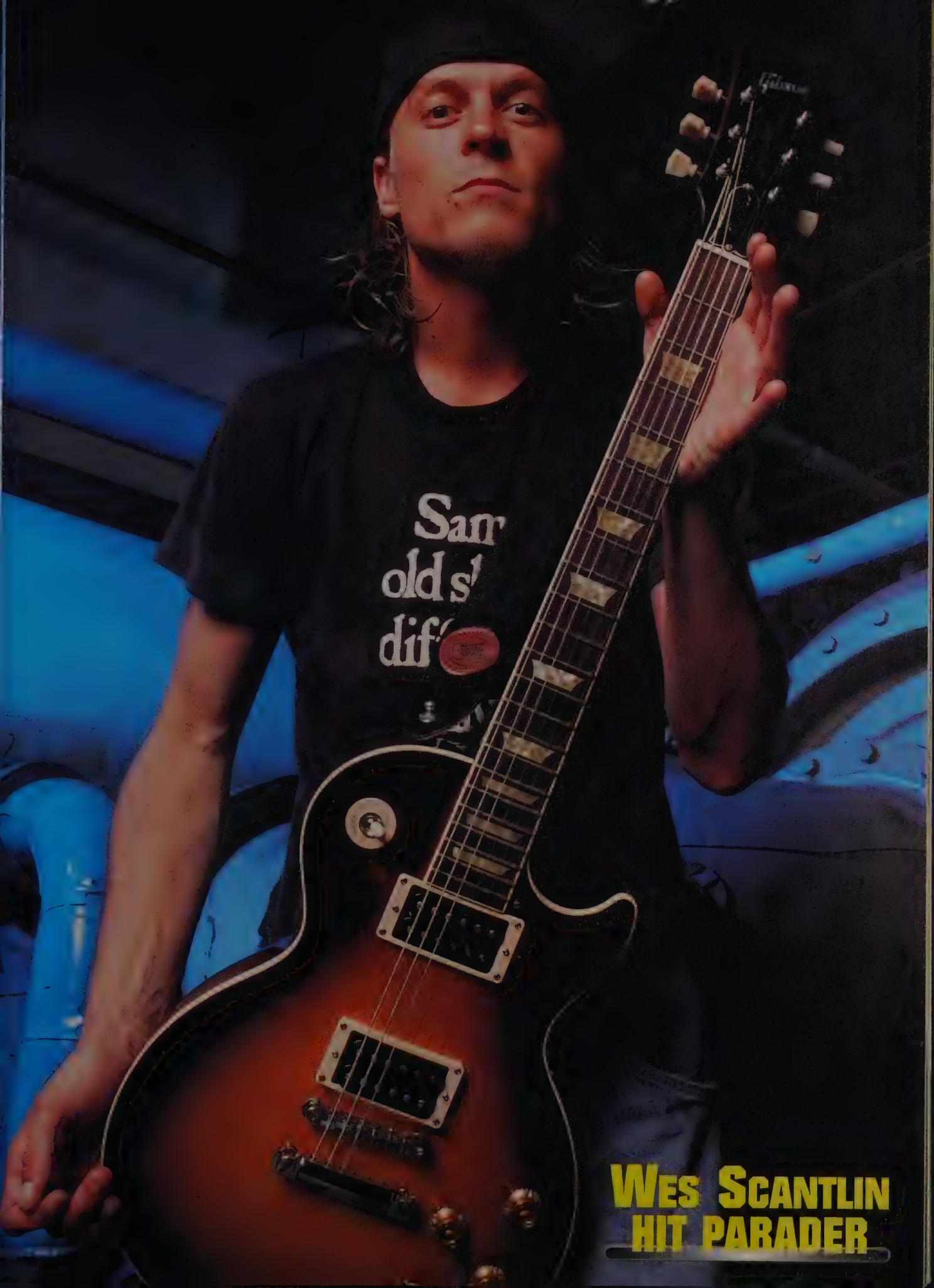
WS: I certainly hope that they add something to them. That's why working with Fred is so important to us. He understands what we're about. He's not going to suggest something that doesn't work with what we do and who we are. That's a big advantage. There's no question that the key to what we do centers around the songs themselves. Nothing is as important as the quality of the songs we write. I've spent most of the last decade just working on learning how to write songs—how to make each part work with the next and how to make them all work together. To me the greatest compliment anyone can ever pay me is to tell me that they found themselves humming one of our songs.

HP: Are your new songs radically different from what is on *Come Clean*?

WS: There are some different things going on in them. But the essence of the way I write has stayed the same. I can't imagine that changing very much whether we make one more album or 20 more. I have one basic goal—and that's to write something that people can listen to and relate too. I just want them to hear it, and really like it. That's why we work so hard on making each song work all the way through.

HP: Do you find fans reacting much more strongly to Puddle of Mudd now than they did, say, four months ago?

WS: It's been very interesting to see and hear that way that's changed over the last few months. At first, right before the album came out, we'd get a polite reception when we first came out, and a very good response at the end of the set. Then, after *Control* started to get a lot of airplay, you could almost hear the people say "Oh, it's those guys." Then, as more people became more familiar with the entire album, we'd get a great response from the moment we walked on stage. I'm very thankful to the fans because of that.



Sam
old s'
dif'

WES SCANTLIN
HIT PARADER

One of the oldest clichés in the book is that "there's no rest for the weary." These days, you don't have to look any further than Staind to find living proof of that time-honored axiom. You'd think that after recording and releasing their now-triple-platinum disc, **Break The Cycle**, early in 2001, and then touring the world for the better part of the next year, that this angst-filled, Massachusetts-based quartet would be in need of some serious rest and relaxation. But as soon as vocalist Aaron Lewis, guitarist Mike Mushok, bassist Johnny April and drummer Jon Wysocki hit the road last fall as the co-headliners (along with the Stone

STAIN'D THE DARKNESS LIFTS

Temple Pilots) of the arena-packing *Family Values* tour, their attentions almost immediately began turning towards writing material for their next album.

"Writing for me is an on-going experience," Mushok said. "Even when we're on the road, I do spend some time thinking about songs and playing around with them. When we finished work on **Break The Cycle**, there were still a number of exciting ideas that I was working on. They really weren't songs yet— just little segments of things that I had floating around in my head. Now that we're back on the road, I want to see what becomes of those ideas. Some of them may lead directly to songs for the next album, and some of them may lead to dead ends. But I won't know until I work on them and see what happens."

Apparently, life on the road during

their *Family Values* outing proved to be an action-packed time for Staind. In addition to working on new songs and doing everything in their power to maintain the incredible sales momentum enjoyed by **Break The Cycle**, this fearsome foursome spent much of their spare time getting acquainted and reacquainted with the various bands that comprised the rest of the *FV* tour bill. From old friends in STP, to new buds in Linkin Park and Static-X, the tour provided the Staind brigade with plenty of chances just to hang out and have some much-needed fun.

"One of the best parts of doing a big tour like this is that you get to socialize with a lot of great musicians, and you also get to hear a lot of great music every night," Mushok explained. "We knew the guys in STP a little before the tour began because of a show we had played together a few years ago.

They're all great guys and one of my favorite bands. I can't say enough good things about them. And I've been very impressed by Linkin Park and Static-X as well. They certainly have their fans, and they've brought a lot to the show every night. I really have grown to admire them as groups and like them as people."

Well...well...well. Is there anything going *wrong* in the world of Staind these days? For a band that's staked their platinum-coated reputation on delivering some of the darkest, most agony-filled hard rock opuses ever heard by the ears of mortal man, these guys certainly seem to be up-beat these days. Their latest album is still selling like hot cakes, their tour is packing arenas, their new acoustic DVD sits atop the charts, work on the next disc is progressing nicely, and they seem to be getting along famously with everyone



Aaron Lewis:
"We've never taken
anything for granted."

BY JASON BROWN

PHOTO: LIZA LEEDS

who crosses their musical path. So where is the angst coming from? Are we running the risk of losing Staind's oft-troubled core and having it replaced by some smiley-faced pop sensibility? Not likely!

"There are still plenty of things that trouble me," said the brooding Lewis with the slightest hint of a smile. "Thankfully, life has been good to me over the last few years. Things have worked out well for the band, and my personal life is wonderful. I'm finally

beginning to feel better about myself after 29 years of life. But I know that deep inside many of the same emotions and feelings are still very much alive. It still won't take very much to tap into them when I need to."

With combined sales for their three albums— **Tormented**, **Dysfunction** and now **Break The Cycle**— topping the six million mark, and demand for the band's road services increasing at a seemingly geometric pace, it does indeed seem that much is going right in

the world of Staind. Perhaps the only "problem" the group currently faces is one of perception— where some within their fast-growing fan base continue to erroneously view the unit as a semi-acoustic band responsible for presenting such hits as *It's Been Awhile* and *Outside*. That attitude has been reinforced by the band's latest DVD presentation, where acoustic highlights of various performances (including their historic appearance on *MTV Unplugged*) have been strung together to form a

"I always have song ideas floating around in my head."

Mike Mushok:
"We like to social-
ize with the bands
we tour with."



stunning showcase. But fear not metalheads. Staind know on which side their musical bread is buttered, and while they quickly acknowledge the importance of their more melodic side, the band promises their next disc may well end up being their heaviest yet.

"There have been a few surprised faces in the crowd when we really get into it," Mushok said. "I guess some fans came to see the band that performed *Outside*, without realizing that's the same band that did *Fade*. There will always be a dichotomy within this band, but at our heart we're a heavy band. That's what works best with the songs we write. We don't try to be heavy, nor do we go out of our way to write acoustic things. It's that balance that keeps us strong."

Seeing exactly where Staind takes their music in the months and years to come should be one of the great treats of the contemporary music world. Already these Springfield natives have proven they rank among the most gifted and giving of all hard rock acts, a band capable of amazing dexterity and overwhelming power— often displayed within the context of a single song. Clearly, millions of fans around the globe will now anxiously await the band's next move, hoping that Staind will once again deliver the kind of rock and roll goods that have placed them among the most important and influential bands of their era.

"We aren't the type of band to ever take anything for granted," Lewis said. "That goes against who we are as people, as well. There are always things that serve to motivate us— whether those are events that happened yesterday or ten years ago. I don't believe that being motivated to make great music will ever be a problem for us."



Linkin Park: "Our mission is to take diverse sounds and make them our own."

LINKIN PARK

BY ROB ANDREWS

SUDDEN SUPERSTARS

44 HIT PARADER

Perhaps the oldest saying in the book is that when opportunity knocks, you'd better be ready to answer the damned door! And none of us can deny that over the last two years opportunity has certainly knocked time and time again on the door of Linkin Park. And you know what? This California-based rap/metal unit has not only answered that call, but they've responded to it like few "rookie" bands have ever done before. With sales for their debut album, **Hybrid Theory**, now well past the quadruple platinum level, their recent DVD, *Frat Party at the Pankake Festival*, a bonafide best-seller and response to their recent headlining Projekt Revolution tour rating as an overwhelming success, there's no denying the impact that Chester Bennington (vocals), Mike Shinoda (vocals), Brad Delson (guitar), Joseph Hahn (turntables), Rob Bourden (drums) and Phoenix (bass) have had on the contemporary music scene.

But all that they've accomplished so far seems to have only further whetted the collective appetite of this ever-ambitious unit. Not only have their tours, their DVDs and such MTV-friendly songs as *Crawling* and *One Step Closer* further solidified the often



"We've never wanted to be limited by any musical boundaries."

tenuous relationship between metal, hip-hop and electronic forces, but their future plans—which include the imminent release of a remix disc featuring contributions from everyone from Marilyn Manson to Crystal Method—seem determined to push the boundaries of contemporary music to even greater extreme. But according to the ever-informative Mr. Delson, all of this just seems to be part of Linkin Park's still-evolving creative process.

"It's always been the primary goal of this band to not recognize any particular musical boundaries," the guitarist said. "I can remember a bunch of us hangin' out in Mike's bedroom just playing around with the idea of mixing together every kind of music we could think of. We didn't care if it was metal, hardcore, techno or hip-hop, we wanted to find a way to use it and make it work. That's still our mission—to take diverse sounds and make them our own."

Linkin Park's unique ability to turn conventional contemporary music sounds on their ear has been one of the key qualities in this band's rapid ascension up the rock and roll

ladder of success. But perhaps even more important than their ability to take so many seemingly divergent musical reactants and create their own music "hybrid" is their ability to make it all sound so natural and so "real." In sharp contrast to too many other rap/metal bands who cloak their ham-fisted attempts at sounding "cool" under a "we're-so-real" halo, for Linkin Park the successful amalgam of these potentially combustible rock and roll elements stands as one of their greatest achievements. Perhaps, as Bennington explains, it is the LP brigade's unique chemistry and special "team spirit" that has allowed the group to accomplish so much, so fast.

"The one quality that always shines through with this band is our willingness to do everything we possibly can to make an idea work," the vocalist said. "We don't like to hear why something can't work or shouldn't work. To our way of thinking, it's our job to do our best to make it work. It's really amazing that after practically living together non-stop for the last two years, we still get along great and never really have any problems. That's why we can always work

together to make an idea come together; it's that 'team' mentality that has really made so much of this special for all of us."

It's hard to believe that prior to the release of **Hybrid Theory** in the fall of 2000, there were many who doubted whether the rap/metal form could ever truly make an artistic impact on the contemporary music world. While downish acts like Limp Bizkit had long since proven the commercial appeal of this mismatched musical marriage—at least in its most blatant form—there had yet to be a band that had utilized the varied formats of hip-hop and hard rock with true elan and style. Then along came Linkin Park with an eclectic, powerful and eminently compelling approach that immediately signalled that the rap/metal union had finally come of age. But somewhat surprisingly, instead of opening the floodgates for the expected avalanche of Linkin Park imitators seemingly destined to emerge in the wake of this band's groundbreaking success, it now appears as if the LP boys have virtually scared off much of their competition.

"I think that a lot of young bands hear a band like Limp Bizkit, and their first reaction is 'hey, I can do that,'" said an influential music industry insider. "But when they hear the music created by Linkin Park, their reaction is one of awe and respect. There's so much going on in the music, and so much complexity and power contained within their format, that they may well have intimidated some young bands. They've certainly raised the bar as far as how a band can utilize both hip-hop and metal influences. In that regard, they've done both themselves and the entire rock industry a great service."

While it's highly unlikely that the members of Linkin Park ever set out with the express

intent of intimidating any new pretenders to their rap/metal throne, that is unquestionably the net result of their efforts. It is amazing to consider all that this So Cal-based unit has accomplished in so short a time, but it seems quite apparent that their on-going successes has only served to further inspire this group's creative juices. In fact, Delson can barely contain his enthusiasm as he begins to think ahead to what this ever-unpredictable unit may have in store for us in the weeks, months and years to come.

"I know we've already got some ideas floating around for the next album," he said. "To be honest with you, I think they're surprising us as much as anyone. That's the way we like it. We're not going to try and duplicate anything that we did on **Hybrid Theory**. There may be a number of things that the fans can relate to, because that's just the way we write and play. But we're not letting anything limit us or hold us back. If we hear something new that motivates us, you can bet that we're going to try and find a way of incorporating an element of it into what we do."

If Linkin Park were working the tables in Vegas, you could bet your bottom dollar that they'd be holding a winning hand. That's the way it's been for the better part of the last two years for vocalist Chester Bennington, guitarist Brad Delson, vocalist Mike Shinoda, drummer Rob Bourdon, keyboardist Joseph Hahn and bassist Phoenix. Their debut album, **Hybrid Theory**, emerged as the biggest-selling album of 2001, moving over four million copies. Their videos for songs like *One Step Closer* and *Crawling* won a variety of industry kudos while remaining MTV playlist staples. Along the way, this multi-talented California-based unit almost single-handedly proved the on-going viability of the oft-criticized rap/metal form. Indeed, it has been a series of "royal flush" hands for this ever-inventive unit, a fact we recently discussed with the highly enlightening Mr. Shinoda.

THE YEAR OF

LINKIN PARK



PHOTO: FRANK WHITE

Bennington and Shinoda: "Chester and I are just two pieces in this band's puzzle."

BY HENRY B. SHAW

Hit Parader: Four million albums... not too shabby!

Mike Shinoda: (Laughing) No kidding! I think we were all pretty surprised when the final tally came in at the end of last year, and it was announced that **Hybrid Theory** was the year's best-selling album. We knew how many albums it had sold, but we really hadn't followed how well everyone else had done. I mean there were some MAJOR releases last

year. And we ended up topping them all. Amazing!

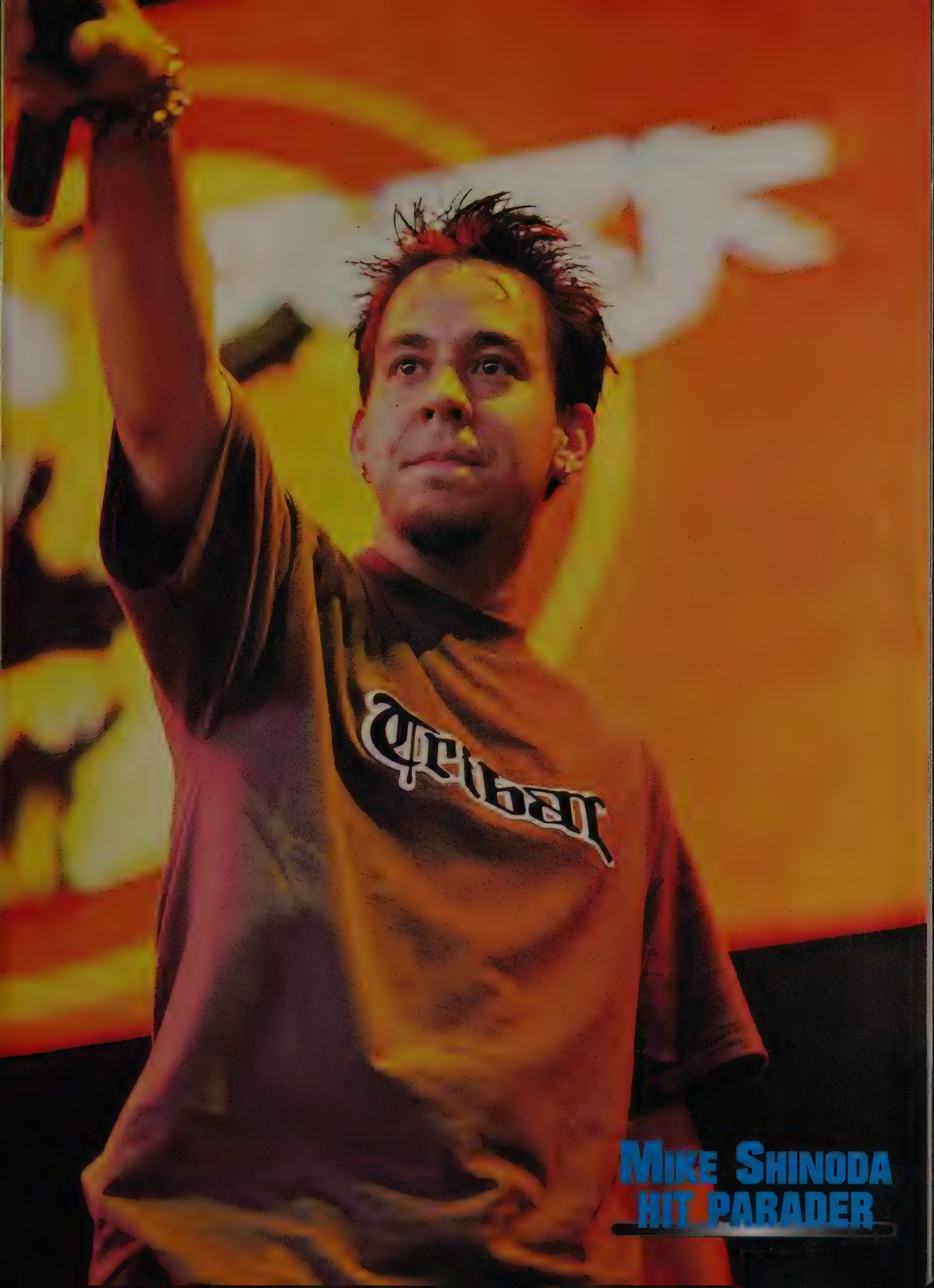
HP: In many ways Linkin Park single-handedly "saved" the whole rap/metal world. It had fallen into a real party-hearty category before you came along.

MS: We never viewed ourselves as one of those bands that just took rap and hip-hop elements and mixed them with metal. There's always been more to what we do than that. I know back when the

album first came out, people heard that we were a rap/metal band and figured we'd be like Limp Bizkit. Nothing against them, in fact we love them, but we aren't anything like them. Our music is a very natural and very powerful hybrid. That's why it works.

HP: You've become known as the "rap guy" in the band. How do you react to that?

MS: Well, it's true, so I guess I should



MIKE SHINODA
HIT PARADER

A close-up photograph of Chester Bennington performing. He is wearing a red tank top and has several tattoos, including a large one on his right shoulder and another on his left forearm. He is holding a microphone to his mouth and singing. The lighting is warm and focused on him.

**CHESTER
BENNINGTON
HIT PARADER**

react to it with a lot of pleasure. But I've always looked at what I do and what Chester does as two pieces of the puzzle. We definitely compliment each other, and together we give the band some of its distinctive quality. I mean, let's face it, I'm never going to have a voice like Chester—in fact I can think of very few people who have ever had a voice like that. But I'm very happy doin' my thing and helping the band do theirs.

HP: One of the elements that has emerged as a key to the Linkin Park "sound" is the power of your lyrics. Has that always been a vital element of your approach?

MS: That's something that has always been there, right from the beginning. We've always wanted people to not only get into the energy of the music and get into the beat, but we also wanted them to be able to hear our lyrics and relate to them. I've noticed that a lot of current bands don't even bother to include a lyric sheet inside their albums anymore, and we wanted to make sure we did that. Our lyrics are very personal, but they're not about really crazy things. For the most part they're about every day things that everyone has experienced or can experience.

The fans

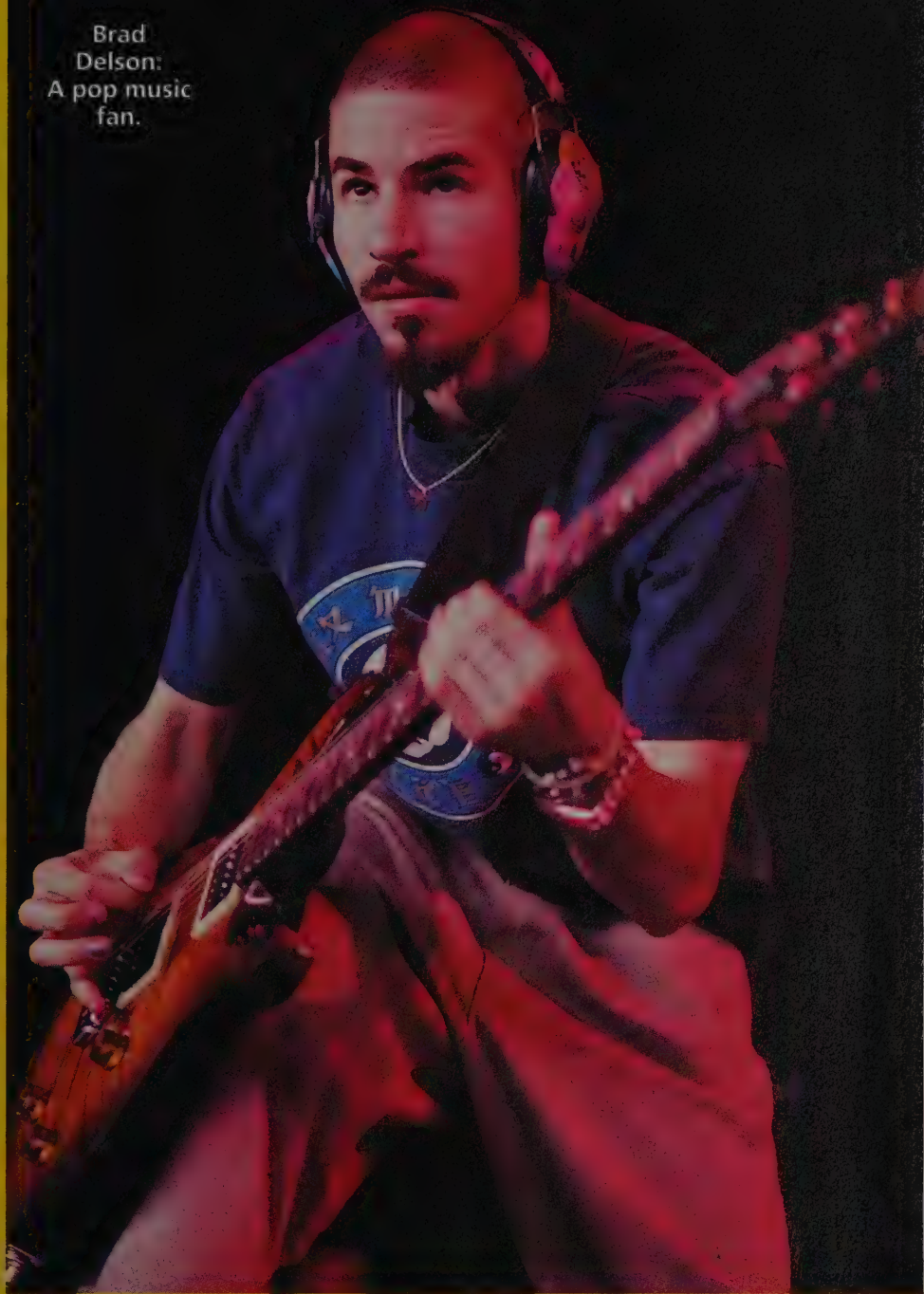
"You're gonna hear some really different music on our next album."

hear our songs and then hopefully their own stories fit right in. That's the way it should be with music. You have to be able to relate to it on a personal level, or it loses a lot of its appeal. One of the greatest compliments that we can ever have is when a fan comes up to us after a show and thanks us for a song and says that we put into words what they were feeling. Wow, that's the best.

HP: Where does the band stand as far as the next record goes?

MS: We've been so busy that it's been a little tough to focus in on it the way we'd like. But I guarantee you that we will. We're one of those bands that's determined to stick around for a long time... whether people want us to or not (laughs). The only way to do that is to keep making good albums. We know that a lot of people will be looking at us next time to see if we can repeat what we did on **Hybrid Theory**, and the answer is that we won't. By that I mean that while we'd love to repeat the success, but I think you're gonna hear some really different and exciting things on the next record.

Brad
Delson:
A pop music
fan.



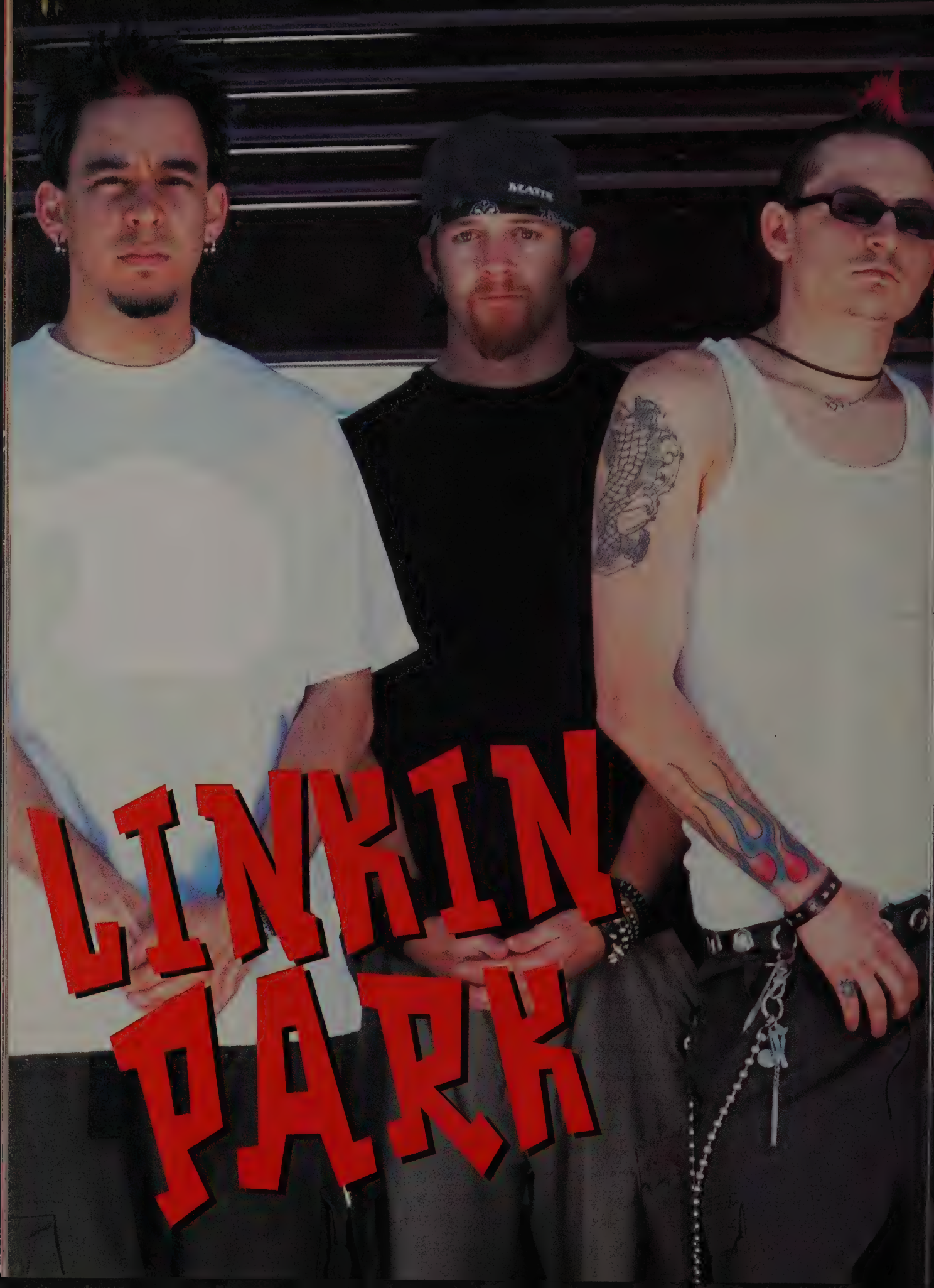
HP: Take us through the band's creative process for writing a song.

MS: We're very much a team in this band, we like working together and writing together. No matter who may have come up with the basic song structure, when it comes to something like the chorus, you can bet that everyone wants to put their own two cents in. It works for us. I imagine for some bands that can lead to chaos, but for us it's been great. We challenge and push one another, but since we've been together for so long, we just seem to sense what will work, and what won't work for a given song. We never even argue about those things. We just trust one another totally.

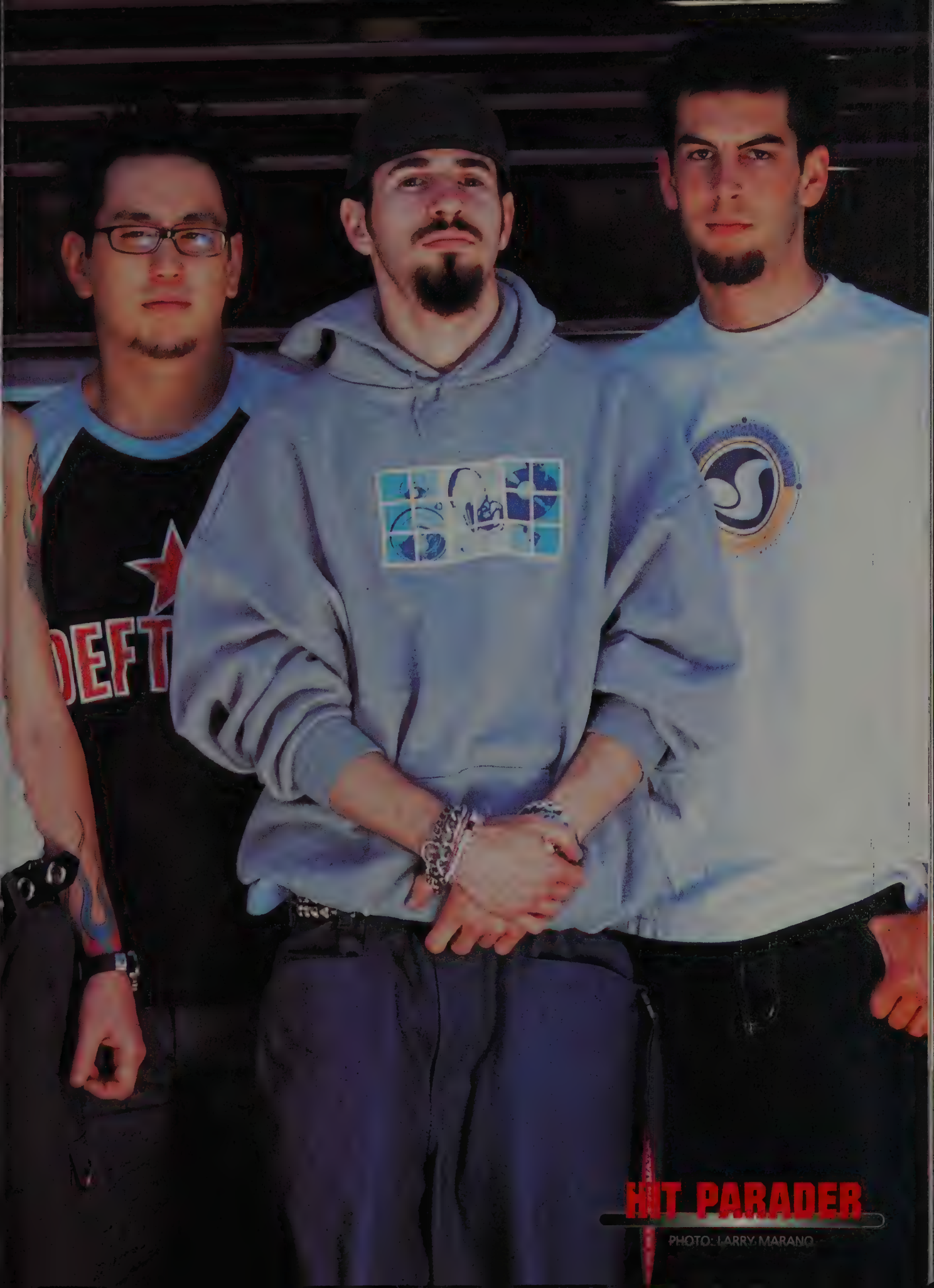
HP: Tell us something that would really surprise us about Linkin Park.

MS: Maybe the most surprising things is how well we all still get along. Sometimes you hear the horror stories about bands that have been together on the road for a year or more, and that's just not true with us. We started this whole thing as really good friends, and we're still really good friends now. I don't think we're the kind of band that's got a lot of hidden secrets or surprises. With us, it's pretty much "what you see is what you get." We all have our tastes in music, but even those are pretty normal. I like all sorts of things—from rock to rap. Chester has really diverse tastes. Brad's taste may be a little surprising because occasionally we catch him listening to pop music. But all those influences and tastes are cool. They all go into the mix and comes out as Linkin Park.

PHOTO: EDDIE MALUK



LINKIN PARK



HIT PARADER

PHOTO: LARRY MARANO

There was a famous scene in the classic film *The Wizard of Oz*, where Dorothy turns to her little dog, Toto, and says, "We're not in Kansas anymore." Well, for the members of Drowning Pool—vocalist Dave Williams, bassist Stevie Benton, drummer Mike Luce and guitarist C.J. Pierce—the rocket ride known as the New Metal movement has carried them from their Dallas base to true international recognition. As the band's debut album, **Sinner**, shot ever-closer to gold certification, these four razor-edged rockers realized that they clearly weren't in Texas anymore. Indeed, the entire world had become Drowning Pool's stage. With their dynamic live show—one which made them one of the most talked-about bands on last

suddenly realized that things were working out the way you had hoped?

DW: I feel that way every night when we get on stage. It's like a new experience at each show. But I don't know if there was one instant when the light suddenly went on for me. It kind of happened over a period when we noticed that the crowds were getting bigger, and the response to the music was getting louder. I mean, I was always pretty confident. I felt all along that we had made a really good record, and the trick was gonna be to see how many people wanted to listen to what we had to say. We never expected things to take off like they have, but we felt good knowing that we had made an album where you could pretty much stop at any

Drowning Pool's attitude and approach?

DW: That would have to be Pantera. I love those guys. They're the biggest heavy metal band that's ever come from Texas, and as far as I'm concerned they're the best band I've ever seen on stage. Dimebag, in particular, has been a friend for a long time, and I really value that relationship.

HP: We know that the Drowning Pool name came from an old Paul Newman movie, but where did the album title **Sinner** originate?

DW: I guess I'm responsible for that. Some of you may have noticed that I have a tattoo that says "sinner" on my arm—and that was done a long time before we even ever thought about coming up with an album name. I guess I kind of always looked at myself as a sinner, and that tattoo meant a lot to me. Then, when we were in the studio recording the song *Sinner*, someone at our record label mentioned that it might be a good name for the album. We had been looking for a name, so we all kind of looked at one another and said, "Yeah, come to think of it, that would be a good name." It really fit into what we were trying to do on the album, which was get into a lot of the things that had impacted our lives—especially things about religion and relationships. The title just seemed to work really well with that.

HP: It seems like your early religious experiences certainly left their mark on you.

DW: They really did. I can remember going to church and hearing how we were all sinners for watching TV or listening to music. I didn't always understand that, but as I got older, I started to think about it more, and a lot of the material that I write about reflects my attitude towards religion. I have nothing against religion—I just have a

DROWNING POOL FROM TEXAS WITH LOVE

BY PETE RICHTER

summer's Ozzfest—and their grab-you-by-the-throat anthem *Bodies*, this unit almost immediately established themselves as something excitingly different on the contemporary music map. They weren't down-at-the-mouth angst merchants, nor were they theatrically-charged freaks. What Drowning Pool was, is and hopefully will always be is one solid, kick-ass rock and roll band. Recently we caught up with the ever-informative Williams to learn what lies ahead for this dynamic band.

Hit Parader: As you look back at all you've recently accomplished, how much has actually sunk in?

Dave Williams: There are times when things are kind of a like a blur because so much is happening to us all the time, but I think that we've been able to deal with most of what's happened. Being in a successful band is a little different than we might have imagined because there's a lot more to do than just get on stage and play music. There are always things that come along and surprise you a bit, but with each passing day, I think we're getting more and more used to the idea that things are working out okay for us.

HP: Was there a single moment when you

song and know that it was gonna rock.

HP: Do you ever worry that too much has happened too fast for you guys?

DW: Nah, I think we're pretty level headed. We can handle it. We know that you can't let any of this stuff get into your head. You just have to keep everything in its proper perspective. We think you can go out and have some fun and and be proud of what you've accomplished, but you can't afford to get caught up in the whole rock and roll scene. You can loose yourself in a big hurry that way. As long as we stay true to ourselves and to the fans, then everything's cool. All we want to do is go to our show, travel to some places we've never been to before, and always entertain the people. As long as we can keep doing that, then we'll be fine.

HP: Is there any particular band that's served as the biggest influence on

problem with some of the messages that it promotes. Religion doesn't seem to have much flexibility. They have to recognize that all people can't follow the same set of rules. We've all broken some of those rules at one time or another. In the eyes of religion that makes us all sinners.

HP: How has the band's rapid success changed you?

DW: I hope it hasn't changed me at all. I'm still the same person I've always been, and the same things are still important to me. If you asked me before any of this began to happen to list the most important things in my life, I'd name my family, my band and my friends. And, you know what? That's still the list I'd make. That's not gonna change because we've sold some records and have the chance to travel around the world doing what we love. I'm a very lucky person... even if I am still a sinner.

"I'm still the same guy I was before all of this began... at least I hope I am."



DAVE WILLIAMS
HIT PARADER

Rob Zombie sounds just like a regular guy. When he speaks, there are none of the half-witted pretensions and I'm-so-deep posturings that so often characterize a Rock Star interview. Rather than talking *at* you, Zombie talks *with* you, casually explaining his often misunderstood lyrical and theatrical actions, and giving humorous insights into both his life and his music. As he tours the nation behind his second solo disc, **The Sinister Urge**, this wild-haired rocker seems to be at the very peak of his powers. The disc has proven to be the fastest-selling of Zombie's decade-long career (which included his highly successful stint fronting White Zombie), and the other facets of his artistic life—which includes directing both Hollywood films and MTV videos—are booming. Recently we caught up with the ever-entertaining Mr. Zombie to get the inside words on all of his latest derring-do.

Rob Zombie:
"We've got this whole 'haunted house' thing going on."

ROB ZOMBIE

THE GOOD LIFE

BY ANDY SECHER

Hit Parader: How strange was it having to delay the start of your tour for a month right when it was beginning to heat up?

Rob Zombie: Well, you know that wasn't our doing. We were doing the *Merry Mayhem* tour with Ozzy, and he fractured his leg. We had to take a month off, and to be honest with you the break was both good and bad. It was bad in the sense that we had just gotten everything in working order, then we had to shelve it for a month. It was a little frustrating. But the good part was that it allowed me to shoot a video with Ozzy, and it turned out great. He asked me to direct *Dreamer*,

and it was a lot of fun. He may not have been able to move around on stage, but he was great making that video.

HP: Do you see yourself becoming more and more involved with non-musical events in the future?

RZ: Yeah, I guess so. I definitely have interest in film and in video, and I think I'm pretty good at it. I've always done my own videos, and now I'm definitely interested in doing work with other people. Anyway, it was a lot easier doing the *Dreamer* video with everyone off the road than if we had to squeeze it in between tour stops. That was probably the only good thing about the

break in *Merry Mayhem*.

HP: How satisfied have you been with the reaction you've received to both the tour, and to **The Sinister Urge**?

RZ: I've been very pleased by the reaction to both. Some people have told me that they've already come back to see the show three or four times, just so they can absorb everything that's going on up on stage. Between the explosions, the videos and the dancing girls, there's an awful lot to absorb. As far as the album goes, so far, so good. I try to never get too excited about how an album sells, but I definitely do follow what's happening. I'm very pleased by the response to that as well. It's been the fastest selling album I've ever had, and that's very exciting.

HP: You mention the complexity of your stage show. Do you ever just want to get on stage and play without all the theatrical stuff?

RZ: You know, I was thinking about

that the other day. In fact, sometime this year we might just do that. Right now, when you're playing in arenas, and you have people paying a small fortune for tickets, I think it's important to give everyone as much of a show as possible. They kind of expect that. This time we've got the whole "haunted house" thing

sense. I don't want to play a lot of things that the people don't really know. At the start of the tour, we were playing three new songs. We've added one or two more along the way. But after you put in stuff from my first solo album (**Hellbilly Deluxe**), and then some of the White Zombie stuff, you've got a pretty full set.

HP: It's been

the need to expand things a bit. That's why I stuck an orchestra on this album. People didn't expect that, but one day I was thinking about how (producer) Bob Ezren always put an orchestra somewhere on great albums like Kiss' **Destroyer** or Alice Cooper's **Billion**

Dollar Babies. I figured if it was good enough for them, it's good enough for me.

HP: The other criticism that's been made about **The Sinister Urge** is that it's a very short album. Does that bother you?

RZ: Go back and check out the albums I just mentioned—those classic Kiss and Alice Cooper albums. They weren't particularly long albums. To me, that's the length an album should be—about 40 minutes. These days, because of CD technology, bands feel the need to make their albums 60 minutes long. A lot of the time I don't have the patience to wade through all of that. I made the album this length because that's the length I wanted it to be.

HP: Do you write a ton of songs for an album, or do you write just enough to fill the disc?

RZ: In the past, I made a habit of writing just as much as I needed. I never saw the need to have a

bunch of extra songs

lying around collecting dust. This time, for whatever reason, there were two or three extra songs. I'm sure we'll find a good use for them.

HP: All-in-all, you seem very content these days.

RZ: I am. I'm very happy with the way things are going. The people I meet seem very excited by the music and by the stage show, and when they're excited by what I'm doing, I get pretty excited myself.

"People have come back to the show three times just to absorb everything we do."



"The fans love the dancing girls."

going, and it's a lot of fun. But it might be very cool to cut things back a bit at one point, go into smaller venues, and let the focus just be on the music and the performance.

HP: How do you decide how many new songs you can put into your live show?

RZ: It kind of boils down to common

said that there is an unmistakable "Zombie Sound". Do you look at that as a detriment to your musical growth?

RZ: I've heard that too. Some people hear one of our songs and say, "Oh yeah, another Zombie song." That's okay. That's what we do. It's kind of a double-edged sword. I feel a certain need to give the fans what they want and what they expect, and I also feel

CREED

BY P.J. MERKLE

When Creed first hit the rock scene with their debut album, **My Own Prison**, back in 1997, few could have imagined the impact that this Florida-based quartet would soon have upon the rock world. With combined sales for that first effort, and its follow-up, 1999's **Human Clay**, shooting past the 8 million plateau, and the band emerging as one of the only true arena-sized hard rock attractions spawned during the music-starved '90s, Scott Stapp (vocals) Mark Tremonti (guitar) and Scott Phillips (drums) quickly established themselves as one of the most potent commercial forces of their era.

Sure, as Creed's success grew by leaps-and-bounds, there were those who enjoyed taking constant pot-shots at the band, labelling them as the "Journey of the 21st Century"—a soulless hit-factory more interested in creating easily-accessible "hits" than in making great music. And sure, there were those who criticized the band for their thinly-veiled pro-Christian stance. But you know what? Creed couldn't have cared less. And now with the immediate and overwhelming success of their third disc, **Weathered**, this diverse, dynamic and eminently talented band have again shown why they just may be the biggest group in the entire hard rock world.

"We've heard far more good than bad over the years, and for that we're very thankful," Stapp said. "Those who think that we're trying to spread some sort of message really don't understand what is at the core of this band. The lyrics you hear were written for one person—and that person is me. It's great that so many other people can connect with my feelings, but we would never take on the responsibility of trying to speak for others."

No matter for whom Stapp and his bandmates may believe they're speaking, the fact is that on **Weathered** they've delivered their strongest, most diverse collection to date. Featuring the chart-topping single, *My Sacrifice*, it is apparent that five years of unmitigated success has done little to deter these impassioned rockers from continuing along their anointed road towards rock and roll salvation. By blending powerful, metallic guitar hooks with plaintive melodic forays, in many ways Creed does come across as a throw-back to the "corporate rock" bands that

dominated the '70s. But while the likes of Foreigner, Bad Company and the aforementioned Journey may have sold their souls to the devil in order to attain their degree of superstardom, it's clear that Creed's musical soul is very much still in their own possession.

"We're very pleased with the way the album turned out because we took a few chances," Stapp said. "We really laid everything on the line. We wanted everything to be taken to the next level, so that the heavy songs were heavier

WEATHERED

and the softer material had more intricacies. We didn't want to limit ourselves in any way... and we didn't."

What's the story behind this band that blossomed seemingly from nowhere (actually it was Tallahassee) back in '97 to take the rock world by storm? Without any prior build-up, **My Own Prison**, proceeded to sell more than four million copies—and spawned no less than four Number One rock radio singles along the way. Fans everywhere were also made instantly aware of the fact that Creed had recorded that debut effort on their own for the not-so-grand total of \$6,000. Despite such humble beginnings, by the time **Human Clay** emerged, Creed had already become one of the most potent forces in the rock world, a band capable of writing hit singles and headbanging anthems with equal aplomb. While true "metal heads" chose to give the band a wide birth, believing their overt commercialism and semi-religious message made them a "dangerous" counterpoint to the likes of Ozzy or Manson, there was a grudging respect for this band that had done it on their own to emerge among the biggest bands in the land.

"We're the type of band that functions really well under pressure," Stapp said. "There was definitely a lot of pressure this time for us to try and top ourselves—to top what we had accomplished on the first two album. That pressure really didn't have that much to do with sales figures, because we really don't care

too much about that. The pressure was more to live up to our own expectations of what this band can accomplish. We've always had a goal of making records that are solid from start to finish, records that take you through the entire range of emotions."

On **Weathered**, Creed have undoubtedly attained each and every one of their avowed artistic aspirations. In scope and execution, the band's latest effort clearly surpasses the emotive content displayed on their highly successful earlier efforts, delivering their latest musical punches in brilliantly conceived, expertly executed and often overwhelming bursts of pure rock and roll power. While some followers have expressed surprise in regard to the sheer aggression that fills so many of the band's new tunes, others have instantly accepted Creed's more metallic turn, welcoming it like a long-lost friend. And though they acknowledge that some songs may indeed be heavier and more intense than what some fans might have expected, Stapp and his associates insist that their new music represents the next logical evolutionary step for their singularly distinctive unit. Sure the music's heavy, but it's also lush and beautiful—presenting a full smorgasbord of sounds and styles from which the listener can pick and choose their favorites.

"We're a little older and more mature now," Stapp said. "And we've been through a lot in the last five years. So we wanted the new music to reflect everything that had happened to us in a very direct and understandable way."

Undeniably, there is a certain musical swagger contained in the material featured throughout **Weathered**. The songs, whether they be about such favorite group topics as

OR NOT

betrayal, inner strength or the loss of innocence, shimmer with the resonance of a band brimming with both confidence and total commitment to their rock and roll cause. But it's not as if the members of Creed have let their rapid and still somewhat unexpected rise to the very apex of the contemporary music world go straight to their heads... or their wallets. Despite the accolades that have come their way, and despite the tumult of fan and media attention that has been focused upon them, in their hearts and souls these guys very much remain just a bunch of down-to-earth guys from central Florida.

"There are things that keep you grounded and keep you focused, no matter how crazy things might be getting," Stapp said. "Wherever we go on tour, there are people telling me how much certain songs mean to them and how they feel so close to them."

"We took more chances this time—we laid everything on the line."



SCOTT STAPP
HIT PARADER

SOIL

PLANTING THEIR SEED

BY PHIL REYNOLDS

These days it takes something very special for a young heavy metal band to get noticed. Often in their vain efforts to garner public attention, fledgling groups paint their faces—or cover them in masks—merely to separate themselves from the rest of the hard rock flock. Others traverse a diametrically opposite path, eschewing even the faintest hint of theatrical overkill so that proper focus can be placed on their artistic creativity. Needless to say, sometimes these heart-felt plans for musical conquest work... and sometimes they don't.

Usually a myriad of conflicting and uncontrollable factors need to almost miraculously come together for a novice band to attain the rightful degree of recognition. Occasionally, however, a group comes along with what might best be termed "the total package"—the natural look, sound and attitude needed to gain instant acclaim. To the eyes and ears

Ryan
McCombs:
"The fans are
too smart to
buy anything
that isn't real."

of many, Soil may have what it takes to emerge as just such a band. As proven throughout their major label debut album, **Scars**, these Midwestern rockers feature insightful songs, powerful playing and just enough stage panache to make their whole presentation click.

"We've been lucky in that we've matured in a good musical environment," said vocalist Ryan McCombs. "We've seen a lot of other bands, and admired what some of them do, and kind of wondered about some of the others. We've learned that the best approach to making good rock and roll music is just be yourself. Once you start to assume an identity or try to be something that you're not, you're cooked. The fans are too smart for any of that."

It now appears as if Soil's well-planned assault on the rock world has begun to yield some major dividends. For McCombs, guitarist Adam Zadel, guitarist Shaun Glass, bassist Tim King and drummer Tom Schofield, the contemporary music playing field has provided them with the ideal rough-and-ready forum for showcasing their high-octane sound. While there are certainly more outrageous, more volatile and more introspective bands currently inhabiting the heart of the hard rock jungle, this Chicago-based quintet have created a sound that is both challenging and exciting—while maintaining an eagle-eyed focus on the structural parameters of their songs. Unlike so many of their New Metal brethren, it seems as if Soil have quickly learned that the 2002 music scene doesn't need more angst-filled whiners or overt theatrical charlatans. What it needs are bands that can write solid songs and then deliver the goods. Soil are proud to admit that they're just such a band.

"There's a lot of intensity to what we do," McCombs said. "But we like to think that our music has enough depth that it stands up to repeated listenings. When you first hear our album, the energy might grab you. The next time it might be the melodies. The next, it's the lyrics. That's what we want. We want to keep you thinking and keep you entertained on a number of levels."

Soil's special approach to their craft has quickly caught the attention of many major players in rock and roll circles—perhaps the most important of whom has been the legendary Clive Davis, who for more than three decades has helped discover and nurture

some of the most significant musical acts of the rock era. Davis was so impressed by this fivesome's razor-edged style that he agreed to make them the first signing to his new J Records label. His faith has been richly rewarded by **Scars**, a disc that in attitude and approach represents the quintessence of New Metal ideals. On such songs as *Need To Feel* and their break-out single, *Halo*, these Windy City rockers show that they've got exactly what it takes to quickly establish themselves as a big-time force in today's ever-changing

Albini (of Nirvana renown) who helped the band record their independently released debut disc, **Throttle Junkies**, in 1998.

That initial effort generated a very positive response within the metal underground, a factor which led directly to Soil landing some top-notch touring opportunities with the likes of Stuck Mojo and Incubus. At road's end, the band returned to the recording studio to put together a new demo tape—one they hoped would eventually lead them to major label status. As it happened, one of those songs, *Halo*,

PHOTO: FRANK WHITE



Soil: "The fans are too smart to buy anything that isn't real."

"We've learned that the best way to succeed is to just be yourself."

hard rock world.

"We always like to think about our fans when we're writing our songs," McCombs explained. "They're the ones who always give the final 'thumbs up' or 'thumbs down' to any new band. We've been lucky in that we've spent a lot of time on the road over the last few years. We've been able to test out some of the our material, and find out what those fans really want to hear."

Soil's "road testing" of their material has allowed the band to traverse much of the North American Continent over the last five years. From their moment of inception back in 1997, this quintet seemed intent on keeping their collective eye squarely on the prize of big-time recognition. There were to be no short-cuts and no secret keys to success provided to Soil, but their years of dues paying have now begun to pay some significant dividends for this ambitious unit. Their explosive live shows drew the attention of major bands, as well as industry forces like producer Steve

was heard by the program director at Orlando's WJRR (the area's top-rated rock radio station) who decided to put the unreleased track into rotation. Listeners loved it, turning it into an instant call-in sensation. The track also reached the ears of a variety of major labels all of whom soon began to show interest in signing this new hard rock sensation. Soon after, the band signed their deal with J Records and headed into the recording studio to lay down the tracks that now appear on **Scars**. Featuring McCombs' unmatched vocal growl, and Krass' rolling guitar thunder, the disc has proved to be a special package—one that has quickly catapulted Soil into the upper echelons of New Metal society.

"We know there's a 'scene' out there right now for hard rock acts," McCombs said. "But that's not of much interest to us. We'd be making this music whether or not this kind of music was deemed 'cool' by some people. This is who we are, and this is what we do. It's really that simple."

OVER THE EDGE

HARD ROCK'S NEW STARS

BY VINCENT CECOLINI

ALTHOUGH GERMAN PROGRESSIVE METAL ICON **BLIND GUARDIAN** released their first album nearly 12 years ago, they remain a relatively unknown act in the United States. That will certainly change with the release of their latest effort, **A Night At The Opera**. It seemed unimaginable that the band could surpass its last effort, **Nightfall In Middle Earth** (1998), but their new album is certain to be viewed as their greatest masterpiece. Besides such inevitable classics as *Precious Jerusalem*, *Under The Ice* and *And Then There Was Silence*, the album contains the band's strongest, most elaborate and layered music to date. **A Night At The Opera** will not only be ranked among the best albums of 2002, it may soon be held in the same lofty regard as Led Zeppelin's **Zoso**, Black Sabbath's **Paranoid**, and Pink Floyd's **Dark Side of the Moon**. Blind Guardian's ambitious new recording, however, will be a challenge to perform live. Long suffering U.S. fans of the band will finally get the chance to hear them on stage when they tour here late this summer.

Vocalist Hansi Kursch describes **A Night At The Opera**'s songs as "a mixture of traditional Blind Guardian music, spiced with a good amount of fresh new progressive elements."

"In the past, our lyrics have been based on such topics as the King Arthur myths, Stephen King novels and J.R.R. Tolkien's works," he explains. "**Nightfall In Middle-Earth** was inspired Tolkien's **The Silmarillion**. The new album has several lyrical themes, including the Trojan War, the scientist Galileo Galilei, the Bible and the Dragonlance saga.

Precious Jerusalem, for instance, is about Jesus Christ becoming aware of who he is supposed to be; *Under the Ice* is about the Trojan War; *And Then There Was Silence* is the story of the female seer Cassandra as she watches Troy burn and realizes that she is about to face her doom."

And Then There Was Silence, the album's first single, is already a worldwide smash and recently entered the Billboard charts, a first for the band's U.S. label, Century Media. Produced by Charlie Bauerfeind, the song took four months to track and was recorded using more than 128 tracks, including fifty for the vocals and thirty for the guitars.

A Night At The Opera was recorded during a grueling 13 month period. "Not only did we record and produce the record, but there was a lot of pre-production involved," says guitarist Marcus Siepen. "We rewired the space as well as built new walls to capture the right atmosphere for the





drums. The time we spent in the studio to record the new record is nothing, however, compared to the sessions for **Nightfall in Middle-Earth**. To record that album, we worked with three engineers in three shifts. This time we worked with one engineer, Charlie, who worked two shifts each day, often for twenty days in a row without a break."

The members of Blind Guardian (which also includes drummer Thomen Stauch and guitarist Andre Olbrich) hope to tour the United States for the first time later this summer, either as a supporting act on a major tour or as headliners on a smaller, shorter tour. "Ideally, we'd like to tour South America, Mexico and then head to the United States," admits Siepen. "We're hoping to avoid an abundance of overseas flights."

Kursch admits that the band must also take into consideration homesickness and family responsibilities. "The longer you are away from home, the greater the chance something will have changed back home," he laughs.

IT IS UNUSUALLY QUIET FOR A WARM SATURDAY AFTERNOON on Hollywood Boulevard, the unfortunate affect of recent terrorist acts. But despite the unexpected calm, the members of Scar Culture are making the most of their first visit to the West Coast, perusing every shop that sells t-shirts, Asiatic weaponry and collectable toys. Drummer Duke Borisov, having already filled five video tapes documenting the visit, searches for affordable blank tapes, while guitarist John Conley searches for cheap sunglasses to combat the California sun.

The members of Brooklyn, New York's hot musical export have good reason to be in such a positive mood. Besides recently releasing their critical acclaimed debut, **Inscribe**, the band is just a day removed from an awe-inspiring opening set at Century Media 10th Anniversary Party at the famed Roxy. Vocalist Pheroze Karia stomped around the stage, shaking sweat from his brow, as he and his band mates impressed the crowd with a short but exhausting set of New York-accented, angst-ridden, metal-core.

It has been five years since former Warpath guitarist Conley began jamming with his "day-job co-worker" Borisov. "Duke used to 'rip' on me because he thought Warpath's version of thrash was outdated," laughs Conley. Karia joined the duo after finding their flyer advertising for a frontman at a Brooklyn nightclub. "The flyer read, 'our influences include Suffocation, Machine Head and Cryptopsy,' recalls Conley. "Before Pheroze showed up to audition, we were contacted by people who wanted to be in those types of bands. So when we did our advertisement for a new bassist—which eventually led to the addition of Frank Cannino—we simply wrote, looking for a metal bassist."

After recording and distributing two well-received demos, everything has quickly fallen into place for Scar Culture. During the last year, the band has changed its name from Scrape to Scar Culture (to avoid legal conflict with Florida's Skrape), released its debut disc, and took part in a major tour that also included Enslaved, Electric Wizard, Macabre, and Diabolic.



Without taking time to collect their breaths, the members of Scar Culture have already headed back on the road.

"We are really into our music," says Conley. "We work hard. If we didn't, we would not have come this far. But things did not happen that fast. In the beginning it was difficult getting shows in New York City. 'The New York City music scene is so limited that it is nearly impossible to impress the few people that continue to book shows. We've gotten booked onto a bunch of metal shows in Queens, but we're not ultra, brutal, grinding, pure dark metal. We're not evil. There is much more going on in our music. We also have hardcore influences. 'We don't need to be anyone else by ourselves. How can anyone be a better grind band than Cryptopsy or Brutal Truth? If you like it cool; learn from it, but do your own thing. When Skinless took off, I noticed a lot of similar-sounding bands. I like Skinless, but we don't need a dozen Skinless clones.

Scar Culture's debut, **Inscribe**, was produced by S.O.D. frontman Billy Milano at Big Blue Meenie studios in New Jersey. "We chose Milano because he is the real deal," explains Karia. "He will only work with you if he believes in what you are doing. He had never worked with a band like us before, so we both welcomed the challenge of making worlds meet and it turned out amazing."

IN 2001, THINGS FINALLY CAME TOGETHER for Soil. The Chicago quintet is proof that good music will find an audience even when a band becomes entangled in red tape. Although Soil made some headway with its Steve Albini-produced debut, **El Chupacabra** (1998), they suddenly found themselves back at square one of the music game, when the group's label, MIA, suddenly went belly up.

Undaunted, the band headed back into the studio and recorded a new demo. Produced by Johnny K. (Disturbed/Machine Head), **Dirty 2000 Demo** was shipped to a variety of major and independent labels before falling into the

hands of WJRR's Pat Lynch. The Orlando, Florida, program director was so moved by the track *Halo* that he contacted the band and asked permission to "test the market" with the tracks.

"He thought the song could really work there," says guitarist Shaun Glass. He continues, "After the song was first aired, listeners immediately began calling the radio station and requesting it!"

The Florida buzz drew the attention of a couple of record companies, including the fledgling, Clive Davis-run J Records. "We met with a bunch of great people," recalls Glass. "When we met with the people from J Records, they really showed enthusiasm. A couple of people came to a show in our hometown, then half the staff came to one of our rehearsals. They showed commitment; they understood what it takes to make a band a success. Then Clive Davis flew the band to New York City to meet with him and plopped us right down in front of him. There is no denying this man's knowledge of, and power in, the music industry.

One of the first artists signed to the new label, Soil is certainly a J Records priority. "The label does not have a roster filled with hard rock and metal acts," laughs Glass. "We saw a positive in that."

With the success Soil has recently achieved, it is hard to believe that the band started off as a side-project formed by veterans of Chicago's underground music scene, including Glass, drummer Tom Schofield, bassist Tim King, guitarist Adam Zadel and vocalist Ryan McCombs. "The live shows were so much fun and the song writing progressed so much that we couldn't deny it," recalls Glass.

What separated Soil from the glut of one-dimensional New Metal bands dominating commercial rock radio is the band's versatile sound. "We're a hard rock/heavy metal band," admits Glass. "But our sound continues to evolve. We incorporate modern styles of hard rock into our sound without sounding

RE-LIVE EVERY INTENSE HARDCORE MINUTE

The Pledge of Allegiance Tour

LIVE CONCERT RECORDING

Slipknot
SYSTEM OF A DOWN

Mu Dv Ay Ne

NO ONE

AMERICAN HEAD CHARGE

Recorded at the Allstate Arena, Rosemont, IL 10/9/01

ALBUM IN STORES TUESDAY, MARCH 26



PARENTAL
ADVISORY
EXPLICIT CONTENT

www.columbiarecords.com
www.columbiarecords.com/pledged

AVAILABLE AT ALL

WHERE THE BUZZ BEGINS.
WHEREHOUSEmusic
WHEREHOUSEMUSIC.COM

LOCATIONS



Columbia, Inc. — Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 2002 Sony Music Entertainment Inc.



cliché. We want to write music that we like that appeals to a wide variety of people." Soil has toured nonstop since releasing *Scars* and recently completed a high profile tour with Ozzy Osbourne and Rob Zombie.

ON KREATOR'S LATEST EFFORT VIOLENT REVOLUTION, the legendary thrash outfit mixes the old with the new. "It was not a conscious decision, admits frontman Mille Petrozza. "We didn't sit down and say, 'Let's write an old school record.' We decided to drop loops and samples, which were an important part of our last two records, and write a band record; just drums, guitar, bass and vocals."

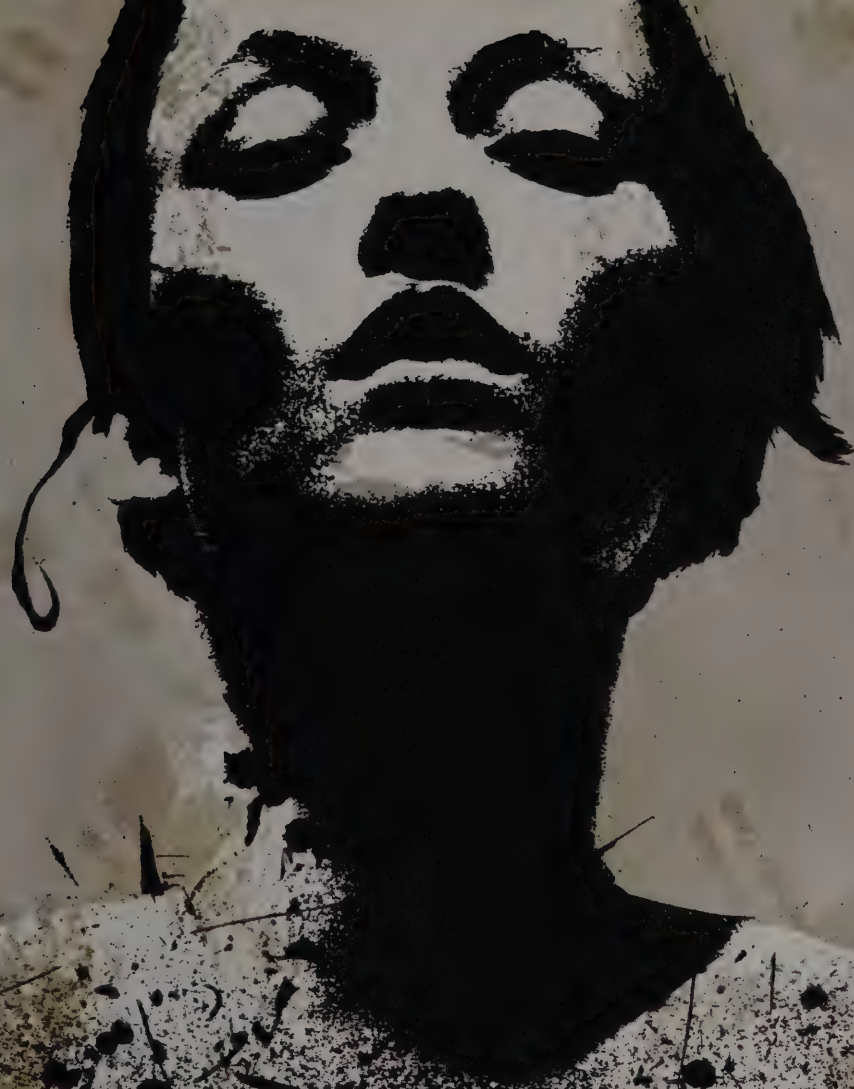
Kreator's best effort in more than a decade, the album perfectly captures the German four piece's 1980s spirit using 21st Century technology. Record equipment has really advanced during the last few years," says Petrozza. "You can now record an album almost anywhere in the world. It is cheaper for young bands to record than when we started out it. It is possible to record a state-of-the-art record in your living room."

Although the band has shuffled lineups during its nearly 17 year career (guitarist Tommy Vetterli left last year and was replaced by Sami Yli-Sirnio), Petrozza believes that Kreator will always maintain their identity. "I'm the main songwriter, so

the music will always sound like Kreator," he says. "With my voice and with the energy level of this band, the Kreator spirit is omnipresent. "Our current line-up (which also includes bassist Christian Gielser and drummer Vento) is strong because we enjoy playing together. We want to record albums and we want to tour. "It is obvious when you listen to a record by musicians who do not want to play together or their minds are on something else."

The band's current tour takes them across Europe and far into Russia. Petrozza hopes to then travel overseas to perform in the United States "Traveling around the world is a privilege," he concedes. "But I don't often have enough time to visit the places I want to see while touring. I get an impression of each city, but I have to return while on holiday if I really want to see a place."

The frontman is also uncomfortable with his band's status as a legendary metal band. "The distinction has certainly helped us," he says. "But there are ignorant people who will only follow the latest trends. They are not interested in us because we've been around since the mid-1980s." The band has also influenced and inspired aspiring metal bands. "When we started, we were inspired by other bands," recalls Petrozza. "I admire the bands that we have influenced, but only when they do their own thing. I do not like clones."



JANE DOE
CONVERGE

THE EPIC NEW ALBUM OVER THREE YEARS IN THE MAKING

ON TOUR NOW WITH:

Hatebreed



EQUAL VISION RECORDS PO BOX 14 HUDSON NY 12534 USA • ORDER ONLINE @ WWW.EQUALVISION.COM OR CALL 1-888-EVR-EDGE • ALSO AVAILABLE: BANE "GIVE BLOOD" CD / LP

STEREOMUD HARD & HEAVY

BY ROB ANDREWS

Upon its release last summer, Stereomud's debut album, **Perfect Self**, was greeted with singularly distinctive praise from virtually every corner of the rock and roll world. But then, what's not to like about a band with a noble musical pedigree, one that produces a heavy, insightful and eminently intelligent brand of metal that stands in defiant contrast to the vast preponderance of material currently littering the musical marketplace? For guitarist Joey Z, drummer Dan Richardson, bassist Corey Lowery, vocalist Erik Rogers and guitarist John Fattoruso the last six months have been filled with a stirring series of artistic and commercial triumphs, all of which have culminated in the near-universal acclaim that has now begun to come in Stereomud's direction.

"We've all been around this industry for a long time," Z said. "We know the way things work. We've seen the bad side of things more often than we've seen the good, and when we entered into this band, we knew that it wasn't always going to be easy. But we've all got to admit that things have gone really well for us. On a personal level, we've all really gotten into a groove that has allowed us to create some great music, and on a business level, we've had people behind us who've made this whole thing work better than we might have imagined."

Z's encouraging words follow in the wake of one of the most difficult periods of his life. When his previous band, the greatly lamented Life of Agony, broke apart back in 1999, it left both the guitarist and drummer Richardson high and dry. For months the pair wandered somewhat aimlessly through the rock and roll world, turning down offers to join other groups and initially resisting the temptation to start a project of their own. Clearly, it was a time of great indecision for these veteran New York-based rockers, and Z now freely admits that the thought of permanently putting away his instruments did cross his mind.

Soon, however, thoughts of retirement began to fade in the wake of Life of Agony's demise, and the notion of Z and Richardson beginning a new group began to become more and more palatable. They knew they didn't want to create anything that too-closely resembled LOA in either style or attitude, yet

they knew that only a band filled with cutting edge metal ideals and rounded out by a team of totally committed musicians would satisfy their creative souls. Soon the duo had united with Fattoruso, Rogers and former Stuck Mojo member Lowery to form Stereomud. At first the newly-aligned quintet experienced the expected difficulties of a feeling-out process as they learned to respond to each others' likes and dislikes. But slowly and surely the band's musical direction began to take form.

Weeks of rehearsals transformed into

months of writing and planning. The band began to play live shows in front of enthusiastic crowds—many of whom were former Life of Agony fanatics now only too-anxious to throw their allegiance behind Stereomud. The record labels turned out as well, quickly transforming this unit into one of the hottest unsigned properties on the entire rock and roll scene. As their notoriety continued to grow, the battle to get Stereomud to ink a recording deal began to escalate. That fight raged on until they finally agreed to become the first rock act signed to Loud Records, a label which previously had made its rep by being one of the world's leading rap labels. While there was some initial concern



Stereomud: "The whole thing with this band has been better than we could have imagined."



"We've all been around this industry for a long time."

shown among the Stereomud faithful that the label might try to alter the band's sound to better meet their corporate image, even one listen to the contents of **Perfect Self** provided a bold answer to that question.

"We signed with Loud because they were expanding and wanted a strong rock presence," Z said. "We thought that was the perfect place for us because they'd really have the time and energy to focus in on us. So far it's been great. A lot of people who've heard about the signing assumed that we were gonna have a lot of rap and hip-hop things happening on the record. But that wasn't where we wanted to go. We wanted to do the things that we felt we did best, so we wrote and recorded a bunch of heavy songs that also have a strong sense of melody. There's a real dynamic feel to them, and that's what we wanted from the very

beginning." And now, only a year after they played their first rehearsals together, this ambitious young act has unleashed their debut disc, an album that serves as a dramatic introduction to everything you need to know about Stereomud's brand of hard rock intensity. Recorded in such varied locations as New York, Atlanta, Los Angeles and Seattle, the album stands as a veritable blue print for what a contemporary hard rock disc should be. On such songs as *Don't Be Afraid*, *Lost Your Faith* and *Leave*, this unit takes the listener on a often dizzying trek through the hard rock stratosphere, delivering wave after wave of adrenaline-rush blasts of power as well as plaintive vocal blasts. From start to finish this is a pure pedal-to-the-metal riff-fest with Z's cranked guitars and Rogers' powerful vocals battling with one another to wrest the listener's attention.

"This album is the most satisfying thing I've ever done," Z said. "I think the reason for that is when I hear it I can say, 'Hey,

that's ours.' After Life of Agony, I really didn't know what I wanted to do with music—I didn't even know if I wanted to do anything at all. The idea of joining another band just didn't hit me right. So when this band came together I really appreciated it. It justified my waiting and taking the time to find just the right project."

Z remains well aware that despite the initial acclaim enjoyed by his new outfit, some of the band's fans remain drawn to Stereomud due to the band member's past accomplishments. But while many long-time Life of Agony faithful may have been instantly attracted to Stereomud by reputation alone, Z wants it known that no matter how proud he is of his past musical credits, this is a new day and a new band. For this reinvigorated rocker, the past may have been great, but the future is now starting to show even more promise.

"I'll always be very proud of Life of Agony," Z said. "But a few months after that band ended, I started to put that in the past and started looking ahead. Stereomud is what I saw when I did look ahead, and I couldn't be happier about that."

CROSS

There's no denying the fact that Crossbreed get a certain visceral pleasure out of shaking people up. It's not as if James Rietz (vocals), Chris Nemzek (guitar), Charlie Parker (bass), Travis Simpkins (drums), Flip (keyboards) and DJ Izzo (keyboards) necessarily want to shake you up. It's just that such a reaction seems to go hand-in-hand with the efforts put forth by this highly unusual, highly theatrical and highly successful Florida-based New Metal attraction.

As shown throughout their debut album, **Synthetic Division**, this glow-in-the-dark unit has managed to successfully blend sonic ambiance with amazing eye-candy to capture the thoughts and imaginations of a quickly expanding segment of the hard rock community. Crossbreed's "formula" for success appears relatively basic. Their sound pounds at your heart and tears at your soul. At the same time, their over-the-top visual display makes you shake your head in amazement while you're shaking your ass to their creative heavy metal beat.

"Everything has to work together for one of our shows to really come across the way we want it to," Rietz explained. "We're getting better at making that happen every night. Looking back, I'm sure there were shows when we first started touring nationally when things didn't always go exactly the way we had planned or the way we had wanted. But as we've continued to grow as a band, we've gotten a lot better at making things happen on a night-in, night-out basis."

Entertaining their fans on a nightly basis has become one of the primary calling cards for Crossbreed during their initial run through the rock and roll world. In an era when the likes of Slipknot and Mudvayne have taken the shock-rock barrier to new levels of excess, Crossbreed have emerged as a band that can hold their own with anyone! With their penchant for drenching both themselves and their gear in an array of glowing chemicals, and utilizing their unearthly appearance to set the mood for their ambient metal musings, Crossbreed have rapidly established themselves as one of the more inventive bands currently manning the metal front lines. But all one needs to do is check out such songs as *Breathe* and *Concentrate* to realize that there's a lot more to this bizarre unit than



James Rietz:
"We're getting better at
making things happen
every night."

overtly theatrical "tricks."

"We've always made sure that with us the music came first, and everything else followed," Rietz disclosed. "When you have it the other way around you have no foundation to build upon. With us, if you stripped away everything else, and just left us and our instruments, we still have the songs and the talent to make things happen. I guess you could call everything else our 'icing on the cake.'"

Crossbreed have been working hard to develop their special brand of hard rock "icing" ever since they first got together

in 1996. Having all grown up under the pervasive influence of mid-'80s MTV (where hair bands ruled and everything else drooled!), the concept of dressing up to put on a show came quite naturally to these Sunshine State residents. But rather than following the "looks that kill" philosophies of Motley Crue or Poison, the budding Crossbreed boys decided to take things in a far more radical direction— one they hoped would provide them with a one-way ticket away from the old-age homes and exclusive country clubs that dotted their home

WITH A

BREED

BY JESS GARDNER

environment. But it wasn't until the band accidentally broke a glo-stick backstage at one of their club performances, that the future of Crossbreed became clear.

"All it took was one of us having a broken glo-stick," recalls Rietz. "We were rubbing it all over everything at a show and we realized that we glowed in the dark. It was like a light just went off in our heads. Suddenly we realized that this was something very cool— something that really worked well with the music we were making, Izzo made the black lights, and everything just evolved from there."

In the case of Crossbreed "everything" now includes a debut disc that is on the verge of attaining gold sales status, videos that are beginning to light up the MTV airwaves, and a recent pay-per-view special that surprised everyone involved with the number of fans who wanted to witness the Breed perform "live" on their TV screen. Such is the kind of dedication that Crossbreed's highly unconventional approach to rock and roll has generated among their growing legion of faithful followers. Their dark, mysterious image and futuristic soundscapes have proven to be magical elements that have drawn

fans away from the rap-cum-metal stylings that have dominated the recent hard rock charts and transported them back to a brand of music that is hard, fast and totally uncompromising.

"We've tried to do things our own way right from the start," Rietz exclaims. "Our guide has been watching everything that's gone on around us and learning from it. We've seen what other bands have done wrong and then tried to avoid those problems. We wanted to do something to stand out from the rest of the bands in a dying scene, and we wanted the look to go with our sound. That helped create a buzz that we were able to do something with."

Not only did Crossbreed's approach create that much-desired "buzz", but their subsequent efforts along the tour trail helped spread that feeling to every corner of the New Metal kingdom. While some cynics may have initially looked askance at the unit's rather blatant efforts to garner attention from the



Chris Nemzek:
New Metal
guitar maestro.

"The stuff we do on stage is designed to enhance the music, not disguise it."

metal masses, as soon as the true depth of their musical presentations began to be better understood, even those who had originally doubted Crossbreed's intent began to be won over by the band's efforts. Some may have caught on to the group due to the support (and touring access) supplied by their label-mates in Kittie. Others may have hooked up to Crossbreed's sound through the rough and ready style featured on high-energy songs like *Pure Energy*, *Release Me*, and *Stem*. But no matter what that initial calling card may have been, it quickly became apparent that Crossbreed's base appeal was their ability to create a sight and sound extravaganza that transcended the normally stringent bounds of the rock medium and attain a truly unique position in the metal world.

"There's no point in just copying everyone else," Rietz said. "Our purpose is to make a totally unique musical statement."

TWIST

These days it's becoming harder and harder to shake up the heavy metal world. We've all been subjected to so much hype presented by so many over-the-top hard rock performers during the last few years. Even the most rock-savvy among us has grown somewhat immune to both the more blatant and the more subtle charms the metal form can bring forth. After being aurally assaulted by the "call-to-arms" metallic maelstrom created by everyone from Disturbed to Drowning Pool, and having been visually enlightened by the likes of Mudvayne and Crossbreed, the entire contemporary music community has developed something of a 'ho-hum attitude towards anything ballyhooed to be the metal form's Next Big Thing.

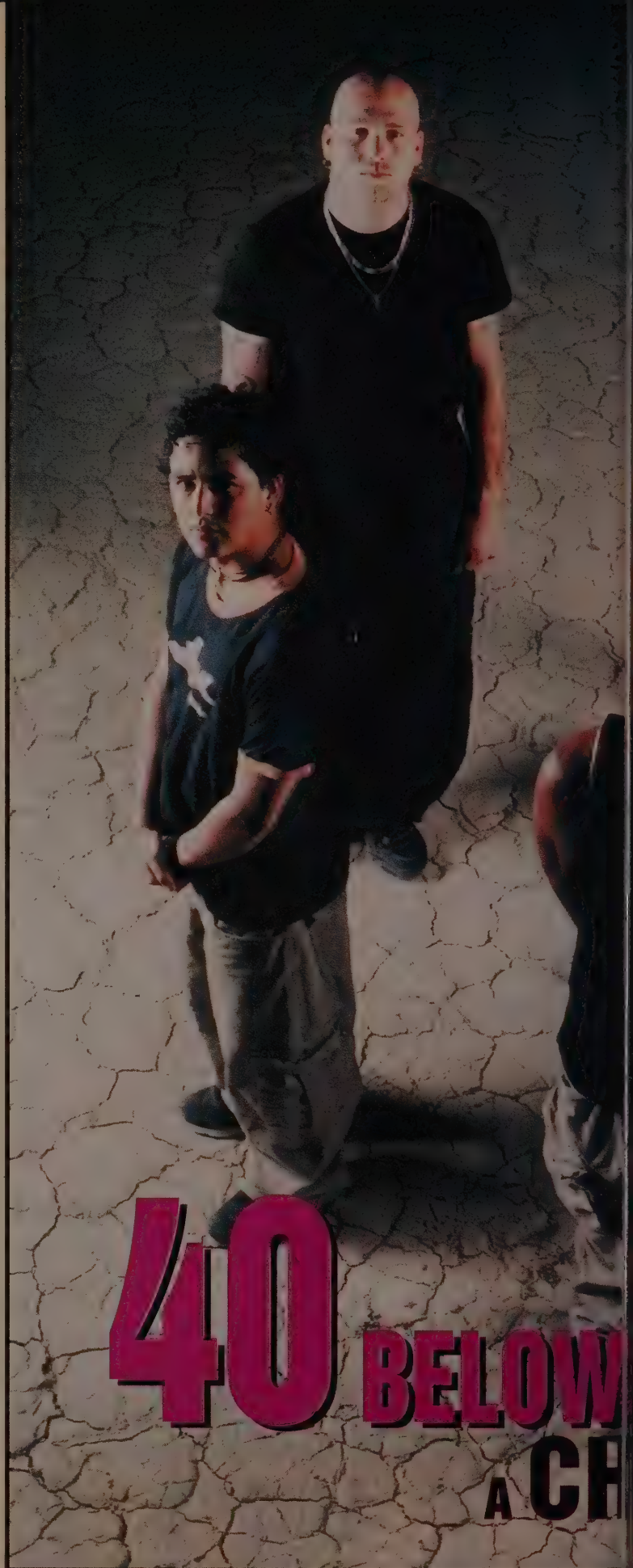
With all of that in mind, here comes a band called 40 Below Summer who, dare we say it, seems destined to shake up the hard rock universe like it hasn't been shaken in quite some time. With the release of their debut effort, **Invitation To The Dance**, vocalist Max Illidge, guitarist Jordan Plingros, guitarist Joe DiAmico, drummer Carlos Aguilar and bassist Hector Graziani have issued a true metal manifesto, challenging listeners both near and far to deal with this New Jersey-based unit's powerful, incendiary, no-holds-barred attack. With the break-out success of their first single/video, *Falling Down*, there's no way of denying the fact that 40 Below Summer have hit the rock scene in top gear—and they're not gonna slow down for any one or any thing. To their credit, the members of this high-energy quintet haven't entered the rock battle field without a little secret weapon—none other than Slipknot's notorious "Clown", Shawn Crahan, who served as the executive producer for the band's debut disc.


"Shawn has been a big help to us because he's told us about a lot of the stuff that goes on in the rock business," Illidge said. "Just having him around and showing support for what we do was a big help to us. Sometimes even guys from a place like Jersey need to be told a thing or two."

It certainly appears like the members of 40 Below Summer have learned their lessons well. As they've made their first tentative steps away from the protective cocoon of the recording studio and out on to the rock and roll tour trail, it has become quickly apparent that this is one band fully confident in their approach and one quite capable of handling just about any situation that might come their way. Of course, that's what happens when you grow up in the New York/New Jersey area, where dealing with daily adversities and constantly changing scenarios is a basic fact-of-life.

"Where you grow up obviously has a big impact on the way you look at things," said Plingros. "It shapes who you are and what you do. I don't know how different we'd be if we came from a place like Iowa, but all the activity that goes on around where we live did impact us in a lot of ways."

Their environment has been impacting 40 Below Summer's unusual approach to rock and roll ever since 1998, when the Peruvian-born Aguilar first met up with the charismatic Illidge. By the time of their meeting, the vocalist had already experienced quite a diverse entertainment background, having performed on Broadway since he was a pre-pubescent, and having been featured in Talking Heads' legendary mid-'80s video, *Burning Down The House*. Despite their varied backgrounds and life experiences, the pair quickly noted their similar tastes in music and an





40 Below Summer:
"We've been
shaped by where
we've grown up."

SUMMER ILLING EXPERIENCE

BY RYAN HARPER

immediate bond was formed. After spending months jamming together and writing songs, Illidge and Aguilar decided to take things to the next step, and the first version of 40 Below Summer was created.

By October, 2000, the band's lineup had been solidified, and this strangely-named unit began making a reputation for themselves by playing a series of shows in clubs across the Northeast. It didn't take long for 40 Below Summer to start making an impression. With Illidge dominating center stage with his powerful voice and theatrical presence, and a sound that mixed metallic bombast with surprisingly accessible melodies, it became immediately apparent that this was a unit destined to go a

"Clown has been a big help to us."

long, long way up the heavy metal mountain.

"Our music is like a big journey through life," Plingros said. "When you listen to what we say in the songs you can hear that we touch on a lot of real-life issues, and a lot of real-life feelings. Some of the songs are about feeling miserable, while some of the others are about being positive, going out and having a good time."

Word about the band's incendiary stage exploits soon led to them recording a self-financed CD, **Sideshow Freaks**, an explosive set that— thanks to the help of some well-placed friends— managed to reach some key figures at No Name management, the firm that just-so-happens to represent Slipknot. Soon, interest in 40 Below Summer reached a near-fever pitch, with labels both near and far bidding for the group's services. When the Knot's notorious "Clown" decided to play a more hands-on role in the group's career things *really* began to take off. The unit soon landed a major label contract and headed into the studio to lay down the dozen tracks that now comprise **Invitation To The Dance**.

"When you start a band, you have five guys who have their natural talent, but who are also being bombarded with a lot of influences and the things that are happening out there," Graziani explained. "But it just takes time to get to know each other and make that musical connection. That's what has made the band and the sound grow into what it is now."

It's now become abundantly clear that with **Invitation To The Dance**, 40 Below Summer have created one of the more entertaining and overwhelming New Metal albums of the year. On such songs as *We The People*, *Step Into The Shadows* and *Smile Electric*, this furious five present a sound that is equal parts sonic rumble and plaintive cry. Much like their name implies, this is a band that seems to thrive on musical contradiction, a group that appears destined to present some exciting and unexpected new thrills to the entire heavy metal world.

"People always ask about the name," Illidge said. "It means opposites. That's what we do— we'll take absolutely brutal, heavy music and put it into the same song with something that's pretty and beautiful. Our goal is never to be viewed as a one-dimensional band. But that's not something we even have to work at— with our backgrounds and influences it all comes naturally for us."

SHOOTING STARS

BANDS TO LOOK OUT FOR!

DUST TO DUST

BY TIM REDDING

It seems almost trite to say that songs should be at the heart of a band's musical presentation. But as any fan who's closely followed the hard rock scene over the last few years can readily attest, sometimes good songs have fallen prey to theatrical overkill or goofy rap/metal mantras in many group's scheme of artistic expression. Thankfully, in recent days it seems as if songs—and the bands that write and record them—are making a major comeback. It started with Stand, and continues on with the likes of Puddle of Mudd and Pete. Now we can all add the



"We wanted to make an album you could listen to all the way through."

The Apex Theory: "We want people to get into what we do slowly."

band Dust to Dust to that list of hard rock acts who know that a mood-altering melody and an insightful lyric can still serve as the foundation of a band's career. As shown throughout their self-titled debut effort, vocalist/bassist Rob Traynor, guitarist Stuart Berenson, drummer Steve Tobin and synthesizer expert James Craig have created an often dark, yet always compelling musical landscape—one filled with haunting sounds and stark lyrical images. But at the heart and soul of Dust to Dust's approach remains their near-fanatical commitment to the songs they create.

"I really miss the days when you could just put a record on and it would take you on a very special journey," Traynor said. "I remember listening to Beatles, Pink Floyd and Black Sabbath albums over and over again for that very reason—it used great songs and great musicianship to take you on a true musical journey. That's not the way it seems to be these days. What we set out to do with this album was create one of those albums that you would put on and listen to all the way through—and in the process be transported through a variety of emotions and feelings."

Traynor's music-filled upbringing ("I was the kid in school with the Rush logo painted on the back of my jacket and Metallica carved into a cover of my loose leaf"), led him in the obvious direction of starting his own band when he was still in his teens. Growing up on the often mean streets of Brooklyn, New York, Traynor was constantly subjected to a barrage of street-level personalities and projects, ranging from the neighborhood drug dealer to the various high and lows that so often comprise urban life. All of those experience seemed to fill the budding musician with plenty of fuel for his songs—as well as with a veritable storehouse of anger brought on by his early surroundings.

"I like to think that I'm a nice guy," he said. "But I also know that I can be an angry person. I don't know exactly where that attitude comes from, but I guess if you want to blame it on anything, you can blame it on growing up in Brooklyn and spending too much time on the wrong side of the tracks. My parents divorced when I was a kid, we never had much money, so I never felt like I fit in. But then, I didn't really want to fit in. I was an outcast. I can relate to anyone who feels that way."

Those feelings of alienation and anger now serve as the prime motivators behind such **Dust to Dust** songs as *Submission*, *New Law* and *Potter's Field*. Yes, this stuff can occasionally sound depressing as hell. And yes, sometimes DTD's unconventional use of keyboards, synths and darkly disturbing passages brings to mind the work of another Brooklyn-based unit, Type O Negative. But at its core, the material that Traynor and his cohorts have created on their debut disc is as different and as disturbing as anything currently inhabiting the New Metal kingdom. And, true to his hands-on nature, Traynor took the unusual step (especially for a rookie band) of producing his group's premier effort himself. According to the deep-voiced frontman, it was the only way he could guarantee that his artistic vision would go right from his brain and onto tape.

"I wanted to do things my way," he explained. "There's an honesty to this music that had to come across, and the best way to do that was for me to take control. That's why I'm very proud of this album. It's honest and comes straight from the heart. There's no compromising at all."

Sha Sha
FINE SHOES



SHO FLAME



TRIBAL FLAME



BARON

HIT OR MISS

REVIEWS OF THE NEWEST CDs

COMPILED BY THE HIT PARADER STAFF

MUDVAYNE, *THE BEGINNING OF ALL THINGS TO END*

Don't be fooled by the fancy new packaging or "updated" remix versions of their anthem, *Dig*, Mudvayne's new disc, *The Beginning of all Things to End*, is little more than a rehash of their widely-circulated indie album, *Kill I Oughta*. But following the success of the group's major label debut, *L.D. 50*, it was inevitable that forces at the band's record label would find a way of presenting this early work as a "new" release. The fact is that this stuff rocks, giving a clear indication as to why these face-painted denizens of Peoria, IL have emerged as one of the break-out sensations of the New Metal scene.

GRADE: B

KITTIE, *ORACLE*

Just a year ago it seemed as if Kittie was on the brink of becoming one of the hottest bands in the land... an all-girl metal unit that could rock with the boys on any day of the week. But somewhere along the way things have gone a little off-track for Kittie. They lost stage focal point Fallon Bowman, and on their new disc, *Oracle*, these still-teen-aged Canadian vixens have replaced the innocent aggression that marked their first disc, *Spit*, with a more world-weary anger. There's no question that this is a better effort in a technical and song-structure sense than their highly lauded debut, but somehow it doesn't seem quite as satisfying.

GRADE: B-

BIOHAZARD, *UNCIVILIZATION*

Biohazard has long enjoyed the reputation for being one of the roughest, toughest and most thought-provoking bands in the heavy metal world. That rep is only further solidified by the efforts brought forth on their latest offering, *Uncivilization*. Savvy, smart and often overwhelming, on such songs as *Sellout*, *Last Man Standing* and *Wide Awake* this quintessential Noo Yawk metal attraction has delivered the goods as only they know how. If that wasn't enough, guest appearances by members of Slipknot, Pantera, Sepultura and Type O Negative don't hurt the marketing of this album one bit.

GRADE: B+

PRESSURE 4-5, *BURNING THE PROCESS*

Over the last few months, Pressure 4-5 have created a buzz as being one of those young bands that's not just making music for the heck of it. Unlike too many of the current crop of New Metal practitioners, these guys come across as a group that takes their music seriously and their song writing to heart. On their debut effort, *Burning The Process*, this California-based unit has presented a well-balanced collection of crunch-rock metal anthems

and brain-tickling lyrical forays that never fail to surprise and entertain. No, Pressure 4-5 aren't about to change the face of music as we know it, but young bands like this make the future importance of the hard rock form seem much more assured.

GRADE: B



Lit: Atomic explosion.

LIT, *ATOMIC*

You've got to love Lit. Here's a band that seems to draw equally on '80s, '90s and contemporary hard rock bands for inspiration... while never losing sight of exactly who and what they are. When you listen to the music featured on their latest disc, *Atomic*, you can't help but get the sense that these California dudes are lovin' life to its fullest extent. Maybe it's because they're hypnotically up-beat sound contrasts so sharply with the legion of today's angst merchants, or maybe it's because these guys just know how to create a great pop/metal anthem, but it's almost impossible not to listen to Lit without a big smile on your face.

GRADE: A-



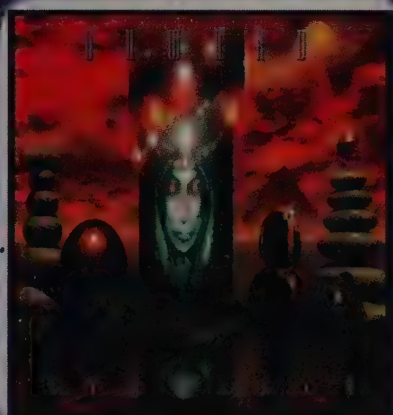
Never before has a band been in such a position to prove themselves to the world, and never before has ANGEL DUST's music been such a force to be reckoned with.

"With a sound that is lush, powerful and accessible, Angel Dust is well suited to take full advantage of the world-wide musical renaissance." ~Hit Parader

LOOK FOR THE SPECIAL 2-CD FIRST PRESSINGS OF THE NEW ALBUMS FROM ANGEL DUST AND ONWARD THAT INCLUDE A BONUS 13-SONG POWER METAL SAMPLER CD FEATURING TRACKS FROM ICED EARTH, NEVERMORE, JAG PANZER, BLIND GUARDIAN AND MORE!



Of Human Bondage



Reawaken

ONWARD

"A virtuoso brand of traditional heavy metal unleashed just as the genre is enjoying a rebirth." ~Hit Parader

"High-speed, riffy and complex power metal that's as well-written as it is played." ~Metal Maniacs

"Toby Knapp is an axe wizard who is a firestorm of razor-sharp riffery." ~Brave Words & Bloody Knuckles

ICED EARTH



Dark Genesis

Limited-edition European box set featuring the *Tribute To The Gods* CD, as well as the band's first 3 albums remixed/remastered and their classic *Enter The Realm* demo.

WARREN



Beyond Abilities

The neoclassical metal album from Janne Warren, Children Of Bodom's keyboardist, featuring contributions from the voices of Stratovarius and Smergy.

royal hunt



The Watchers

The specially-priced 10 song companion to *The Mission* featuring John West on vocals and Andre Andersen on keys.

AVAILABLE AT **WHEREHOUSEMUSIC** OR ORDER ONLINE AT **WWW.CENTURYMEDIA.COM**

OR CALL TOLL-FREE AT (800) 250-4600

CENTURY MEDIA RECORDS
2323 W. El Segundo Blvd.
Hawthorne, CA 90250



indie reviews

the latest in new independant hard rock

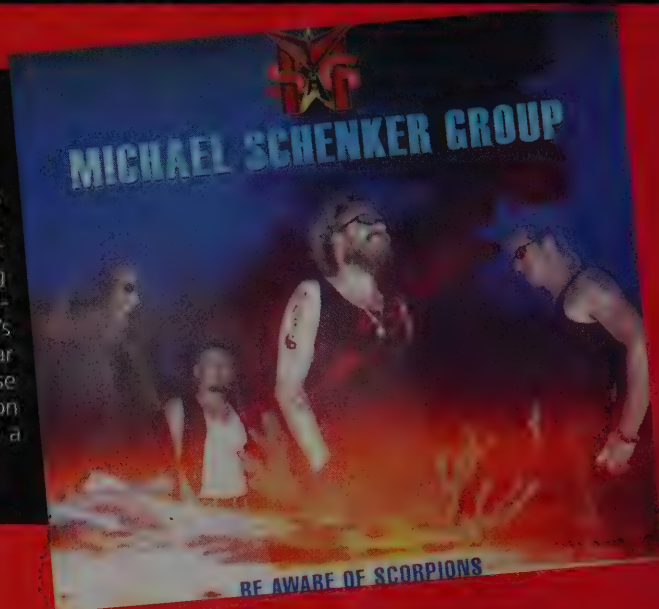
rating system: *****awesome *****slamin' *****smokin' **lame *trash

MICHAEL SCHENKER GROUP, *BE AWARE OF SCORPIONS*

(SPV Recordings, Suite 203-1917, West 4th Ave.,
Vancouver, B.C. V6J1M7)

For more than two decades, Michael Schenker has reigned as one of hard rock's premier guitar stylists. Whether during his stints with UFO and the Scorpions, or on his own as a solo performer, his stinging, ringing, raging six-string lines have served as a veritable blueprint for metal-styled soloing. But, for all Schenker's obvious skills, he's never been particularly adept at assembling either a stellar band, or encircling himself with stellar material. Both those weaknesses serve to mar his otherwise exceptional work on his latest outing, *Be Aware of Scorpions*. Still, if you're a long-time fan, this one is worth checking out.

RATING: ***



HEADHUNTER D.C., *AND THE DARK SKY TURNS TO BLACK*

(WWIII, P.O. Box 4517 Downey, CA 90241; phone: 562-622-2300)

To most Americans, Brazil is a land of mystery—a place filled with lush jungles, exotic beaches, and headhunters! Yes, there are headhunters in Brazil, a fact that has inspired both the name and the dark, mysterious, eminently heavy music created by Headhunter D.C. While this unit has been kicking around the South American metal scene for more than a decade, it is hoped that their latest release, *And The Dark Sky Turns To Black*, will be the one that finally propels them to world-wide recognition. We're not sure how big these guys might (or might not) become, but the work they bring forth on this disc is definitely noteworthy. Drawing on a few native sounds to highlight their heavy-handed presentations, these headhunters look like they mean serious business.

RATING: ***

BENEDICTION, *ORGANISED CHAOS*

(Nuclear Blast, 1453-A 14th St., Santa Monica, CA 90404;
phone: 310-574-7400)

Benediction is one of those British Dark metal units that's seemingly been hangin' around forever. The fact is that more than a decade has now passed since the group released their first disc, and while they remain a decidedly underground sensation on this side of the Atlantic, their latest album, *Organised Chaos* is worth the bother if you're into this band's brand of hell-bent fury. There's little on this effort that you haven't heard before... and heard done *better* before. But once again Benediction prove why they've managed to maintain a loyal following throughout their European homeland.

RATING: ***



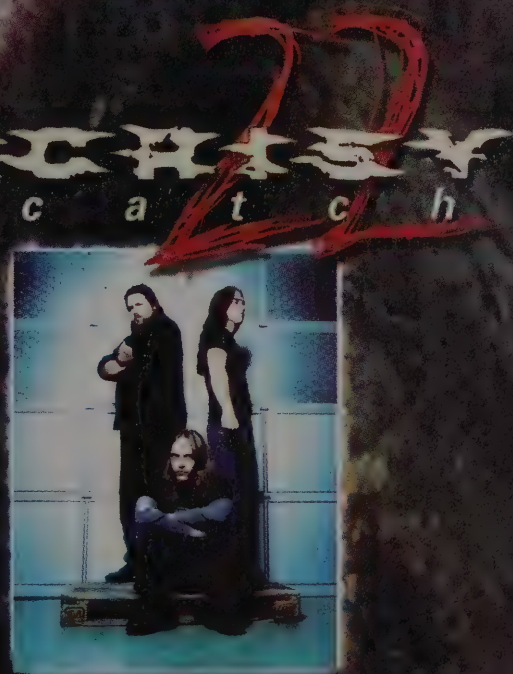
AT THE HEART OF WINTER,
WHERE THE BLIZZARD BEASTS DWELL,
THE SONS OF NORTHERN DARKNESS GATHER FOR ATTACK

Immortal



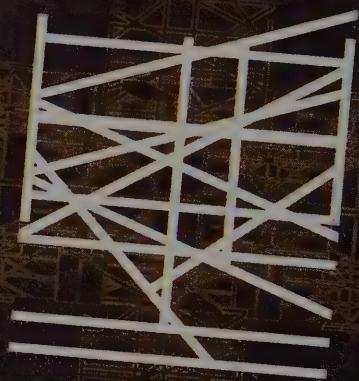
SONS OF NORTHERN DARKNESS
"THE GROUP'S MOST POTENT RELEASE TO DATE." - REVOLVER

"HYPOCRISY sets a new standard for metal."
-- Vinni Cecolini (Metal Maniacs)



Available at
WHEREHOUSE MUSIC
© Decibel.com

NUCLEAR BLAST AMERICA • 2323 W. El Segundo Blvd. • Hawthorne, CA 90250 • WWW.NUCLEARBLASTUSA.COM



KHANATE

KHANATE, KHANATE

(Southern Lord, P.O. Box 291967, Los Angeles, CA 90029)

(phone: 310-574-7400)

In case you were wondering (and we know you were), the New York-based band Khanate pronounce their name "Gon-eight." There, don't you feel better already? Now that we've gotten that bit of business out of the way, we can actually focus in on the dark and often sinister sounding music featured on the group's self-titled disc. What makes this effort stand out instantly from the rest of the heavy-metal pack is that Khanate seem to thrive on creating complex and l-o-n-g musical opuses. Album opener *Pieces of Quiet* clocks in at 13:22, while *Under a Rotting Sky* rolls along for a mind-numbing 18:15. Well, at least it's different.

RATING: ***

GODGORY, WAY BEYOND

(Rudea: Black, 1453-A 14th St., Santa Monica, CA 90406)

(phone: 310-574-7400)

Godgory are one of those Swedish metal contingents where everyone seems to be named Andersson and they go the great length to note that none of them are related. Unfortunately, that might be one of the more interesting facts surrounding Godgory. As shown on their latest disc, *Way Beyond*, the Andersson contingent has created what to these ears sounds like a rather pedestrian offering of Dark Metal sludge. While at times this unit rises above the norm to deliver some truly inspired metal musings, they too often immediately sink back into the murk. While they attempt to crank the "goth-meter" to 110%, only rarely does Godgory manage to score much past a "5."

RATING: **



MAMMOTH, LIFEBLOOD

(Relapse Records, P.O. Box 2060, Upper Darby,

PA 19082; phone: 610-734-1000)

Just saying the word "mastodon" gives off a certain aura—that of a lumbering, heavy, somewhat out-of-time creature. Well, that in a nutshell pretty much describes the musical efforts put forth by the band called Mammoth. As shown throughout their debut album *Lifeflood*, this Atlanta-based quartet rumble with a sonic intensity that threatens to tear paint off of your bathroom wall. But in addition to being loud, these guys show plenty of instrumental acumen and even a surprising degree of song-writing skill. All-in-all, this one rocks!

RATING: ****

ALCHEMIST, ORGANISM

(Relapse Records, P.O. Box 2060, Upper Darby, PA 19082; phone: 610-734-1000)

When one thinks of Australian hard rock/heavy metal, the simplistic three-chord attack of AC/DC instantly springs to mind. Indeed, throughout the years the Thunder From Down Under has served as a veritable blueprint for each and every heavy band emerging from "Oz." Well, with the arrival of Alchemist, we can all throw that Aussie metal rule book out the window. In a word, this band is "different"... and in a most exciting way. On their latest disc, *Organism*, Alchemist pull out all the stops in their attempt to create a totally unique metal presentation—and against-all-odds they succeed far more often than they do not!

RATING: ****



Back



Forward



Stop



Refresh



Home



Search



Favorites



History



Mail



Print

Address <http://www.cdlive.com.pa>

Go

Links

LIVE CONCERT CD'S!



PANTERA
REINVENTING THE LIVE
Venice Live 2004



PHIL ANSELMO
HURT ME IN SMOKE
Rare and Live



PANTERA
HUSCARRIED
Live in Austin
Texas 1995



PANTERA
BLACK FOOTH
Live in France 2000



GODSMACK
LIVE AND ABOUT 2007
Live in France
California 1992



ROB ZOMBIE
WHITE ZOMBIE
ULTIMATE HAUNTED
Hard Tracks



WHITE ZOMBIE
APOCALYPSE NOW
Live Tour 1995



INCUBUS
PLANETS COLLIDE
Live in the USA 2000



MOTLEY CRUE
NEW SHIN
Live in the USA
1994-2000



MOTLEY CRUE
HUSCARRIED LIVE
Live in the USA 1992



BLACK SABBATH
THE FBI HAS LANDED
1970 RARE



BLACK SABBATH
WAR PACE
Live in Paris,
France 1970



ALICE IN CHAINS
I AM FURIOUS
World Tour 1992



TYPE O NEGATIVE
BADLY MEETING EXTREMITY
Live in Europe 1993



TYPE O NEGATIVE
FIRST BLOOD
Live in the USA 1990



VAN HALEN
AT FM BEST
World Tour 1974-1977



VAN HALEN
US FESTIVAL '83
Live in the USA 1983



VAN HALEN
FUNKY FUNKY / FUNKY
Live in the USA 1980



SEX PISTOLS
ANARCHY IN JAPAN
Live in Japan 1976



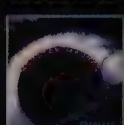
WHITESNAKE
BESTLESS AND UNBORN W/2
Live in Paris
December 1991



SLIPKNOT
DEMONED 2000
Live in Madison 2000



IRON MAIDEN
HEART NEW WORLD TOUR
Live in Warsaw, Poland 2000



MONSTER MAGNET
OBSESSED
Live in Germany 1995



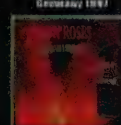
OZZY OSBOURNE
PAGES FROM MY DIARY
1980



OZZY OSBOURNE
MADNESS IN THE NEW YEARS
Live in L.A., California 1991



OZZY OSBOURNE
STILL BELIEVE
Live in the USA 1982



GUNS N' ROSES
JACK DANIEL'S FUNKY AN
Live in Paris



GUNS N' ROSES
HONEY IN ROSIE
Unreleased in the USA 1996



DEFTONES
SAGGED THE MAX
Live in Amsterdam 1994



DEFTONES
PREFACE IN THE DARK
Live in Wisconsin, Austria 2000



DEFTONES
SUMMER PONY
World Tour 2000



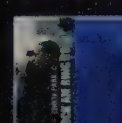
DEFTONES
LAST WILD AND RESTLESS
Live in the USA 1997



QUEENSRÿCHE
MILLENNIUM TALES
Live Tour 1999



RAINWATER
MY FURRY HAT FOR
Live in Chicago
December 2000



LINKIN PARK
ROCK AND ROLL
Live in Berlin from
Germany 1997



INSANE CLOWN POSSE
HARD AND SWIFTED SONG
Live and Rare



RED HOT CHILI PEPPERS
Live in a room 2001



FINGER ELEVEN
GARY STRIP'S OVER MELLICH
Live in North Carolina 2000



NINE INCH NAILS
NEW ORLEANS 2000



METALLICA
GRAND DAYS LIVE
Live in the USA 1990



METALLICA
MET UP WITH ME'S ASS
Live with RIAA 2000



METALLICA
MADE IN EUROPE
World Tour 1988-89



METALLICA
UNEXPLORED
Live in England 1988



METALLICA
A QUANTUM TRACKS 1997



METALLICA
RICHIE AT THE RIVIERA HEADS
Early Years 1987



TOOL
OZZFEST UK 2001



SEPULTURA
RICHIE AT THE RIVIERA HEADS
Live in Brazil 2001



MARVIN MANSON
OZZFEST 2001
Live in Gelsen,
California 2001



KORN
KORNOLOGIE
Live 1999



SLAYER
SMASHING AT CROCKENHURST
Live in Sweden 2000



SLAYER
WORKED TOUR 1994-1995



SLAYER
ULTIMATE RARITIES
Collection



DISTURBED
HELLFIRE CLUB
Live in the USA 2000



JUDAS PRIEST
AMERICAN STEEL
Live in Birmingham,
New York 1988



DIO
IRON MARCHES



HALFORD
ROCK IN THE 3
Live in Brazil 2001



THE SMASHING PUMPKINS
MUSIC MATHS
Rare 1998



THE SMASHING PUMPKINS
FINAL SHOW
Live USA 2000



LIMP BIZKIT
WHY DON'T YOU WANT
TO HATE THIS



CAMELOT
WITH THE DARKNESS
USA Tour 1994



STONE TEMPLE PILOTS
STOLEN FROM EYES
Live Tour 1995



**BUY 2
GET 1 FREE!**

**FREE
WORLDWIDE
SHIPPING!**

ONLY AVAILABLE ONLINE AT: [HTTP://WWW.CDLIVE.COM.PA](http://www.cdlive.com.pa)

LYRICALLY SPEAKING

the story behind the song

BY RENEE DAIGLE

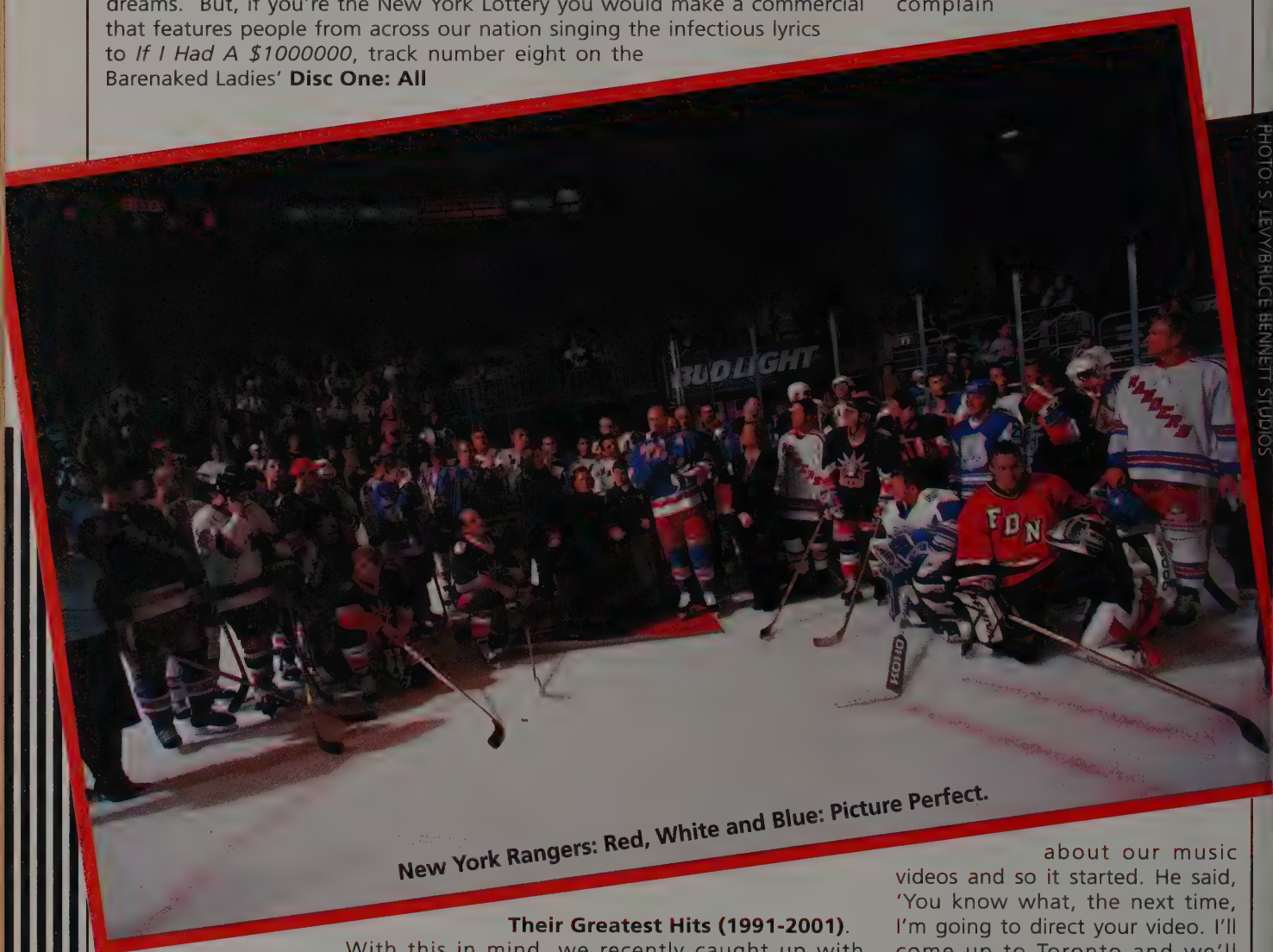
THERE'S A MILLION REASONS WHY!

Question: What would you do if you had a million dollars? Easy question, right? Well, not as easy as you might think! While most people would go out and buy extravagant gifts for themselves and/or loved ones, others would run, not walk, closer to achieving their childhood dreams. But, if you're the New York Lottery you would make a commercial that features people from across our nation singing the infectious lyrics to *If I Had A \$1000000*, track number eight on the *Barenaked Ladies' Disc One: All*

tary, *Barenaked in America* (directed by Jason Priestly), music, and of course, hockey!

"Well, selling out to 'the man' has always been one of my goals! No, seriously, it's nice that people like our music and they like to hear it. As long as it's for a good cause, you know, you can use our music, or you have a nice car to sell, or if the beer is really tasty, I'm all for it!" jokes Tyler.

On the music front, Tyler explains how their music documentary *Barenaked in America* was established, "Well, we have been pals with Jason for about five, six or seven years and every time we would go to Los Angeles we would go to dinner with him and stuff and we would complain



New York Rangers: Red, White and Blue: Picture Perfect.

Their Greatest Hits (1991-2001).

With this in mind, we recently caught up with drummer Tyler Stewart, from the Barenaked Ladies during a charity event hosted by the New York Rangers Hockey Club at Madison Square Garden. **Hit Parader** went behind the scenes, into the locker room, sat down on the team bench with Tyler and asked him about their documen-

about our music videos and so it started. He said, 'You know what, the next time, I'm going to direct your video. I'll come up to Toronto and we'll have some fun.' So, he did that and we sorta struck up a friendship that way, and he came on the road with us a couple of times

and hung out— always a good time with the Priest! He said, 'you know what, I gotta film this— this stuff could be good. He happened to come out on the road and film right when *One Week* went to number one in the U.S. for the first time. It was our first ever number one single and we were on our first huge American tour and it was good timing for him to come out at that point. We made a little documentary movie and we're pretty happy with it."

Speaking of good times with great cheer, **SuperSkate 2002** was about raising money for the Rangers Cheering for Children and the Christopher Reeve Paralysis Foundation. Stars from the stage, screen, and music community teamed up for one special evening with the members of the

fan of the sport now. I try to play when I can. It's a great sport— it's actually my favorite sport. I'm a big Toronto Maple Leafs fan, since I'm from Toronto."

He continues, "You know what, one of



Tyler:
Preparing his stick
for the big game.

New York Rangers for a friendly game of Saturday night hockey at The Garden. In keeping with the essence of the lyrical theme, Tyler discloses, "If I had a million dollars, I would give it to this charity, and I wouldn't be here tonight." He reveals, "It's a story about being rich in experience and not necessarily in the pocket book."

Other than sporting new skates and his number 15 Rangers jersey, Tyler was ready to hit the ice to participate as a member of the White team, "Fun. Great cause, and yeah, the opportunity to be on the ice at Madison Square Garden is something that I will never pass up!"

And he reminisces, "As a youth, I played for years. I played on the street and on the ice. I love it! I am a huge

my best friends is a goalie, Curtis Joseph, who plays for the Toronto Maple Leafs— he's a great goalie. I actually sympathize with goalies being a drummer— other than being the backbone— you're usually the weirdest guy on the team. Drummers and goalies!— what a perfect combination!"

So, any advice before you hit the ice Tyler? "Yeah, keep your stick on the ice, and keep your head up!" Enough said. Can't argue with that, Mr. Referee!



Tyler Stewart (left) and Eric
Lindros (right) pair up to show
their support for a worthy cause.

BEST BY MAIL

Rates: Write National, Box 5, Sarasota, FL 34230
www.nationalmailadv.com

High School Diploma at home, 6 - 8 weeks, not a GED, low tuition. FREE brochure. 1-800-264-8330

NOW online great computer products and accessories!
www.supertechsales.com

KILLER STICKERS



FOR FREE CATALOG AND STICKER WRITE TO:
GRAPHIC GRAFFITI, BOX 42097, DEPT. H, MESA, AZ, 85274-2097
WWW.GGSTICKERS.COM



Involve yourself. Involve your kids in the volunteer program for those who care. Call 1-888-77-YOUTH for more information on how you can help. Or check out the web site, www.areyouintoit.com



**friends
don't let friends
drive drunk.**

LYRICS / SONGS WANTED PUT YOUR POETRY TO MUSIC

FREE SONG PUBLISHING! RECORDING AWARDS!
BROADWAY MUSIC PRODUCTIONS
BOX 7438, DEPT. HP, SARASOTA, FL 34278

POEMS/LYRICS

WANTED BY MUSIC COMPANY. GREAT OPPORTUNITY FOR
YOUR WORKS, NEEDED BY AMERICAN HIT SONGWRITERS.
WIN CASH, RECORDING & PUBLISHING AWARDS!
SEND YOUR BEST POEMS/LYRICS FOR FREE EVALUATION
TO:
EDLEE MUSIC
BOX 23578, DEPT. B, FT. LAUDERDALE, FL 33307

How to WRITE, SELL and PUBLISH

YOUR OWN SONGS

Learn how to write songs correctly. How to get them
recorded. How to sell and promote them. Secrets and
methods used by professionals. Information FREE.
Ace Publishing, PO Box 1216 H Randolph, Mass. 02368

POEMS WANTED FOR SONGS & RECORDS

There may be OPPORTUNITY in booming music business.
AMERICA'S LARGEST STUDIO wants to see your material
for possible PUBLISHING/RECORDING-All styles needed.
Examination FREE. Rush poems to: FIVE STAR MUSIC
MASTERS, PO Box 207, Dept. 3X, DEDHAM, MA 02027

TOYS IN THE ATTIC

THE COOLEST GAMES & GEAR

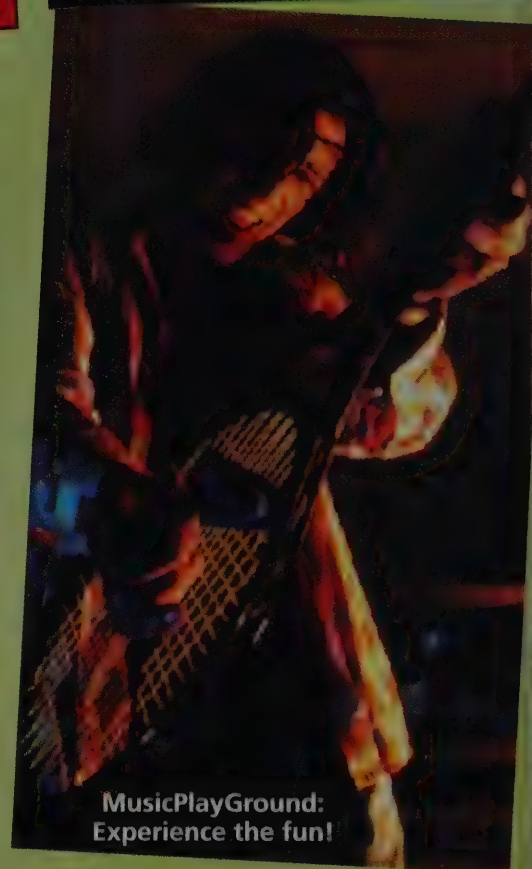
BY RENEE DAIGLE

SO, YOU WANNA BE A ROCK STAR

Have you ever dreamed of playing guitar with Brad Delson from Linkin Park, or pounding the down beat with Fieldy from Korn? How about sharing the vocals with "Aaron Lewis" from Staind? Hey, what's with all the questions? Well, here's the deal, thanks to a one-of-a-kind music entertainment experience from **MusicPlay ground** your rock star dreams can be your living reality!

Here's how it works: **MusicPlay ground** users can take hold of virtual instruments— plug-and-play USB peripherals— that simulate your real-world counterparts, and literally play the guitar, bass or drum parts of your favorite song. All you need to do is plug in your virtual instrument to the back of your computer and start playing along as part of the band!

This product line is available in four dif-



**MusicPlayGround:
Experience the fun!**

ferent musical packages. Each edition includes a V-Pick virtual guitar (or bass) pick, a CD with MusicPlayground Player software, and direct access to the company's continuously expanding online music jukebox of licensed songs. The



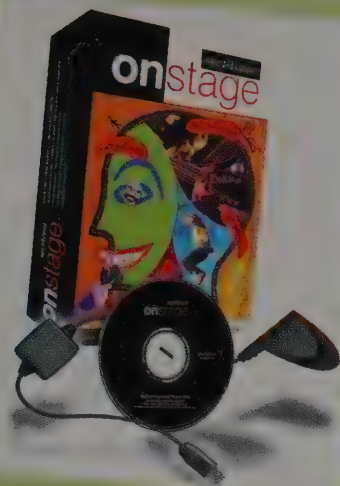
wide-ranging selection of music range from songs popularized by today's hottest artists such as Disturbed, Korn, Staind, Barenaked Ladies, and Vertical Horizon.

So, with all this information literally at your fingertips, getting started can be easy! With a multimedia equipped PC and Windows 98/Me, users simply install MusicPlayground's Player software onto their hard drive and plug in their virtual instruments. Now it's time to start up the MusicPlayground Player software, select a song and play along by striking the virtual instrument in time with the on-screen Rhythm EKG rhythm guide. Song lyrics are superimposed on top of video/animation content for a total entertainment experience.

But, wait, before you tickle the ivories, here's the 4-1-1 on the **MusicPlayground's** computer software packages:

The Live Edition includes a V-Pick Virtual Instrument for Guitar and Bass, 15 songs, and Music Playground Player Software on CD-ROM. Suggested retail price: \$19.95 and for an additional \$19.95 a Virtual Drum Kit is available with this package.

The Concert Edition includes a V-Pick Virtual Instrument for Guitar and Bass, 25 songs, and MusicPlayground Player Software on CD-ROM. Suggested retail price: \$29.95.



The Band Edition provides the V-Pick Virtual Instrument for Guitar and Bass, V-Stix Virtual Instrument for Drums (including real drum sticks), 50 songs, and MusicPlayground Player Software on CD-ROM. Suggested retail price: \$69.95.

For those who can play an instrument, **MusicPlayground** is a great learning tool that allows musicians to plug in their real instruments and play the actual guitar, bass, and drum parts of the song!

For more information about this and other exciting products, please visit their web site at **www.MusicPlayground.com**.

11 BRAND NEW TRACKS OF MAXIMUM-STRENGTH KMFDM



ATTAK ACCEPT NO IMITATIONS!

ALSO AVAILABLE THE 4 TRACK SINGLE 'BOOTS'



2002 METROPOLIS RECORDS

info: www.kmfdm.net or www.metropolis-records.com
mailorder: www.industrial-music.com

HIT PARADER 83

GET 10 ISSUES FREE*

Subscribe to
HIT PARADER
and save
42% off the
newstand price!

CALL 1-800-800-6544 AND SAVE!

System of a Down's demon drummer John Dolmayan is known around the globe for his ability to present some of the heaviest, nastiest and tastiest skin work around. But as you can plainly see, John also has some pretty good taste when it comes to what he reads... why **Hit Parader**, of course! John must know that when you crave the latest hard rock news, exclusive interviews with metal's biggest stars and the most exciting photos on earth, then **Hit Parader** is the only place to be.

Each month's the pages of **HP** are filled with incredible on-the-spot reports, exciting behind-the-scenes tales, as well as our unmatched savvy for digging up the dirt on the inner-workings of the heavy metal machine. **Hit Parader**—it's better than a front row seat at the hottest show in town!

Send Complete Coupon With Payment To:

MAGAZINE SERVICES, Dept. HP,
P.O. Box 270, White Plains, NY 10605-0270

___ 12 Issues For \$29.50

___ 24 Issues For \$55.00

ENCLOSED:

___ CHECK ___ MONEY ORDER

FOR A TOTAL OF \$ _____

OR CHARGE TO:

___ MASTER CHARGE ___ VISA

EXP. DATE _____

SIGNATURE _____

CREDIT CARD# _____

NAME (Please Print) _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

(MAKE CHECKS, M.O. PAYABLE TO HIT PARADER MAGAZINE.) CANADA ADD 25% FOREIGN ADD 50% (PLEASE ALLOW 4-6 WEEKS FOR YOUR FIRST ISSUE.)

* Saving on a two year subscription.

8-01

T-SHIRT SALE

\$15.95 each

Most available in large or extra-large. - [B] indicates girl's babydoll size - (*) indicates possibly objectionable.

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

POSTER FLAGS - \$10.99 each LUNCHBOXES

JF1117 KURT COBAIN, Can't Live	JF1075 M. MANSON, face	JH0431 KURT COBAIN, \$20.00
JF1125 DROWNING POOL, girl	JF1123 MISFITS, Terror	JH0433 GREEN DAY, \$16.00
JF1095 DISTURBED, Tormented	JF1106 MUDVAYNE, group	JH0407 KITTIE, \$18.00
JF1107 GODSMACK, group	JF1094 OZZY, Hitchhiker	JH0434 SLIPKNOT, Mayhem, \$19.00
JF1118 INCUBUS, Incubaby	JF1095 SLAYER, Death Soldier	JH0433 TWIZTID, \$16.00
JF1126 INCUBUS, group	JF1103 SLIPKNOT, Needlehead	JH0440 WEEZER, \$16.00
JF1025 KORN, Stretch	JF1105 SLIPKNOT, Mayhem	
JF1019 LINKIN PARK, Hybrid	JF1102 STAINED, group	
JF1055 M. MANSON, Anti	JF1119 STAINED X, logo	

METAL KEYRINGS/WINDBREAKERS \$8 each \$39 EACH

JALK08 DEFTONES	JALK13 SLAYER	JWB24 DEFTONES
JALK09 GODSMACK	JALK14 SLIPKNOT	JWB34 MUDVAYNE
JALK04 ORGY	JALK06 TOOL	JWB39 WEEZER

HOODED SWEATSHIRTS \$43 each

JH5046 DEFTONES	JH5114 RANCI	JH5097 SEPTULTRA
JH5093 EVIL DEAD	JH5079 SEPTULTRA	JH5097 SEPTULTRA
JH5077 FEAR FACTORY	JH5091 SLIPKNOT, group	JH5092 SLIPKNOT, Skulls
JH5067 GODSMACK	JH5094 SLIPKNOT	JH5094 SLIPKNOT
JH5099 GREEN DAY	JH5120 SPONGEBOB	JH5091 STAINED
JH5089 INCUBUS	JH5073 STATIC X	JH5038 SVS/DOWN
JH5069 KITTIE	JH5048 METALLICA	JH5060 TAPROOT
JH5107 KORN, skull	JH5055 MUDVAYNE	JH5098 WEEZER
JH5090 LINKIN PARK		

PULLOVER SKI CAPS - \$15 each

JPL119 DEFTONES, Pony	JPL129 SLIPKNOT [grey]
JPL012 LINK PARK [black]	JPL092 STAINED, logo

NECKLACES

JN1091 AEROSMITH, Group, \$11.00	JN1090 CANNIBAL CORPSE, \$10.00
JN1091 CRADLE/FILTH: Dragon, \$11.00	JN1020 HOLE: logo, \$16.00
JN1102 INCUBUS: logo, \$16.00	JN1033 LINKIN PARK: logo, \$16.00
JN1096 M. MANSON: Arrow, \$11.00	JN1085 SLIPKNOT: Tribal, \$10.00
JN1101 SLIPKNOT: Barcode, \$12.00	JN1099 SOULFLY, \$13.00

VIDEOS

JVR1090 CRADLE/FILTH: Heavy Left Hand \$19.95	JVR1091 FEAR FACTORY: Digital, \$18.95
JVR1092 GODSMACK: Live, \$18.95	JVR0002 GREEN DAY: Supersheroes, \$19.95
JVR1089 INCUBUS: Attack, \$14.95	JVR0997 KITTIE: Spl, \$14.95
JVR0010 LINKIN PARK: Videos, \$19.95	JVR1093 LINKIN PARK: Bio, \$14.95
JVR0013 NIN: Live and All, \$18.95	JVR1088 SLIPKNOT: Behind the Mask Bio, \$18.95
JVR0001 STAINED: Bio, \$14.95	

AT A LOG \$1.00 OR FREE WITH ORDER

SINCE IT'S NOT FREE, SEND YOUR CHECK OR MONEY ORDER TO US AT:
BURNING AIRLINES J49 - P.O. BOX 3757 - TRENTON, NJ - 08629-0757

Name _____
 Street _____
 City _____ State _____ Zip/Postal Code _____
 Daytime Telephone Number _____

HOW MANY	ITEM CODE	WHO IS IT?	HOW BIG-L/X	HOW MUCH

WHY PAY MORE?
 Order from us!

PLEASE ADD FOR SHIPPING

TOTAL AMOUNT OF YOUR HARD-EARNED CASH TO BE SENT

For more stuff, full color pictures & secure order form - www.burningairlines.com

Check our WEBSITE for patches stickers posters caps jewelry and more - the LARGEST SELECTION of stuff in the known universe!

SECURE CREDIT CARD ORDERING GO TO burningairlines.com

24 HOUR FAX 1.609.585.1881 PHONE 1.609.585.1888 TU-FRI 10-5

SHIPPING RATES
 Orders up to \$30.00 Add \$5.50
 Orders over \$30.01 Add \$7.25

COMING IN THE JUNE ISSUE OF **HIT PARADER**

As summer fast approaches, things are certainly beginning to heat up in the heavy metal world. Major bands like Korn, Disturbed and Marilyn Manson all find themselves in the recording studio carefully plotting their next significant rock and roll moves. At the same time, countless young hard rock upstarts vie with one another for fan recognition and media acceptance. In the June issue of **Hit Parader** we're there to chronicle it all for you as only we can. We'll present in-depth looks at many of today's top stars, focusing in on Korn as they prepare to unleash their first album in over two years. It promises to be an exciting time for everyone who loves their rock and roll loud, hard and in-*yer-face*.

If that wasn't enough to intrigue you, next month we'll also present our expected variety of in-depth features and insightful interviews with stars like Staind, Ozzy, Rob Zombie, Drowning Pool and Soil. We'll also shake things up a bit by introducing some new columns and concepts... all designed to maximize your hard rockin' reading pleasure. It's all coming your way in the June issue of **Hit Parader**— still better than a front row seat at the hottest show in town.

Petting Zoo
A1684

THE EXORCIST
A1023

PARENTAL ADVISORY
EXPLICIT LYRICS
A1539

SATAN'S CHURCH
I WAS PROTECTING A HUMAN SACRIFICE.
A1764

EVIL DEAD II
A1729

T-shirts \$17
large & x-large (*available in med.)

T2625 COLD- logo, spider on back*
T2515 CRADLE OF FILTH- mutant children
T2651 CRAZY TOWN- group*
T2652 DISTURBED- hands/tormented*
T2653 GODSMACK- group/awake*
T2508 I.C.P.- big money hustlas
T2502 KITTIE- cartoon girls
T2499 KORN- stone 3d logo*
T2656 LINKIN PARK- white logo*
T2512 MARILYN MANSON- emperor*
T2513 MARILYN MANSON- hierophant*
T2504 MISFITS- legacy of brutality
T2246 METALLICA- kill em all*
T2654 METALLICA- no leaf clover*
T2584 MUDVAYNE- "M" star (silver)
T2507 PANTERA- texas skulls
T2510 PAPA ROACH- tattoo logo
T2506 SAMHAIN- initium (bloody group)
T2516 SIX FEET UNDER- Feasting, America
T2505 SLAYER- stretched head
T2642 SLIPKNOT- group white & silver logo*
T2655 TOOL- red/white pill logo*
A1015 ARMY OF DARKNESS- ash*
A1807 BEETLEJUICE- on house*
A1110 BETTY FORD CLINIC- logo*
A1033 CHARLES MANSON- in charge*
A1779 EDWARD SCISSORHANDS- at*
A1776 NIGHTMARE BEFORE XMAS- bone daddy*
A1806 NIGHTMARE BEFORE XMAS- movie poster*
A1781 SLEEPY HOLLOW- heads will roll*
A1094 TEXAS CHAINSAW MASSACRE*
A1732 THE LOST BOYS- movie cast*

Satan's Church
A1685

Satan's Church
A1058

Satan's Church
A1578

Satan's Church
A1805

Satan's Church
A1688

Satan's Church
A1746

Satan's Church
A1569

Satan's Church
A1016

Satan's Church
A1595

Satan's Church
A1606

Flags \$18
F6 British F12 Marijuana
A1731

Rings \$12
Silver Plated
Sizes: 7-14
A1804

Lighters \$6
*Refillable
*Flint Style
*Windproof
LGT12 Pot Leaf
LGT39 Misfits
LGT37 Charlie Manson
LGT23 Biohazard
LGT38 Route 666
LGT27 Eight Ball
LGT22

Wallet Chains
Chains include Belt Loop.
WCH2- 24"- \$5
WCH4- 48"- \$7

Hair Color
Semi-permanent
3.5 oz. \$9
PKY1 Dark Green
PKY4 Bright Blue
PKY30 Bleach Kit

Chained Wallets
WAL3 Tri-Fold Leather
Wallet w/chain \$17
WAL6 Tri-Fold Leather
Wallet w/48" Chain \$20

PUNK
A1746

SMACK-A-HO
A1016

REMEMBER KIDS
CHARLIE LOVES YOU
A1606

NSUCK
A1170

SECURITY
A1021

My mom can beat up your dad.
A1744

Ball Chain Necklaces
Ball size is approx. 1/4" Dia.
Necklace length is 18"
1318N Nickel- \$5
1318B Black- \$6
1318U Blue- \$7

Claw Ring
Sterling Silver
\$20
Sizes: 6-13
SSR110

Dr. Martens
DMT8 Black
DMT8C Cherry
DMT10B Black
DMT10C Cherry
DMT14B Black
DMT14C Cherry
DMT8 Black
DMT8C Cherry
DMT10B Black
DMT10C Cherry
DMT14B Black
DMT14C Cherry

STERLING SILVER RINGS
SIZES: 6-11 \$13
SSR49
SSR20
SSR54
SSR66
SIZES: 6-10

STERLING SILVER ENDLESS BALL HOOP EARRINGS
Any Style - \$5 each
10mm BHP1
12mm BHP2
14mm BHP3
16mm BHP4
18mm BHP5

Long Sleeve Shirts
\$20 Med, Large, XL
XXL available: \$23
black shirts
MOC57 PARENTAL ADVISORY EXPLICIT...
MOC58 CHARLES MANSON: REM. KIDS...
MOC70 FREAK! MOC79 RAP SUCKS
MOC73 SECURITY MOC50 ROUTE 666
MOC54 ANARCHY MOC69 PORN STAR

See more at: imosh.com
Questions & Credit Card Orders, call: (908) 689-6571

Screw-On Spikes
1/2" Spikes #SP1
(25) \$12
(50) \$20
(100) \$35
1" Spikes #MS1
(25) \$18
(50) \$30

Pyramid Belts
Specify Size: 26"-38"
AP18 3 Row 26" AP73 2 Row 30" AP37 1 Row 34"
AP36 1-Row Spiked Belt (26" - 38") \$25
PS2 2 Prong 1/2" Pyramid Studs (25) \$5 (50) \$8 (100) \$14

LEATHER
P1 1-Row Pyramid Wristband (Small, Med Or Large) \$6
AP55 1-Row Spiked Wristband \$10
P2 2-Row Pyramid Wristband \$8
AP27 3-Ring Bondage Wristband \$15
BS2 (1" Spikes) Wristband- \$16
AP83 (1/2" Spikes) Wristband- \$14
MZ6 3-Row Chain Wristband \$11
P3 3-Row Pyramid Wristband \$12

GESNER LEGION, PO BOX 497, DEPT. 63E, BROADWAY, NJ 08808 (908) 689-6571

Shipping & Handling Charges
For U.S. & Canadian Orders:
Orders \$5 to \$29.99- \$3
Orders \$30.00 to \$49.99- \$4
Orders \$50.00 to \$79.99- \$5
Orders \$80.00 to \$99.99- \$6
Orders \$100 & More- \$7
Foreign Orders: Double the above

Delivery Times
Phoned in Credit Card Order: 1 week
Mailed in Money Order: 2 weeks
Mailed in Personal Check: 4 weeks
* Delivery times may vary
Shipping & Handling Charges must be added to all orders. Insurance is Optional. Thank you!

Insurance!
Orders up to \$49.99- \$1
Orders over \$50- \$2
Orders over \$100- \$3
If your insured order is lost in shipment, Gesner Legion will replace it free of charge. Foreign: Double the above.

GESNER LEGION, PO BOX 497, DEPT 63E, BROADWAY, NJ 08808

Send \$2 for the 2002 Gesner Legion Catalog

VISA Credit Card orders
(908) 689-6571

NAME _____
Address (including Apartment Number) _____
City _____ State _____
Zip _____ Telephone Number _____
Email Address: _____

Shipping & Handling & Insurance (see boxes above)
NO C.O.D.'S 6% Sales Tax- NJ Residents Only
Foreign Money Orders in U.S. Dollars Only! Total _____

2001 GESNER LEGION Questions? (Not orders) email: GESNERLEGION@YAHOO.COM
Sorry, No Canadian or Foreign Checks Dealer Inquires Welcome- Fax us: (908) 689-8807

Rock RARE COMPACT DISCS Metal

LIMITED COLLECTOR'S EDITION

CD-3304	- E. Clapton, J. Page, J. Beck - Three Guitar Giants and Their Seminal Works (3 CDs).....	\$45.00
CD-2831	- AC/DC - From Down Under (live at Hammersmith Odeon 1979, with Bon Scott).....	\$29.00
CD-3332	- Alcatraz - The Best of Alcatraz (Live tracks with Y. Malmsteen, S. Val).....	\$23.00
CD-3517	- Alcatraz - Live Sentence (1984).....	\$28.00
CD-2528	- Alice In Chains - Heaven Beside You (Live and demo tracks).....	\$28.00
CD-1593	- Beatles - The Complete Rooftop Concert.....	\$30.00
CD-2641	- Beatles - Yesterday & Today (Original mono and stereo mixes, with original butcher cover).....	\$30.00
CD-2666	- Beatles - (George Harrison) - "Somewhere in England" The Original Tapes Previously Unreleased! Plus 15 tracks (George with Clapton, Starr, Plant).....	\$29.00
CD-2840	- Beatles - (John Lennon) The Imagine recording sessions outtakes.....	\$29.00
CD-3653	- Beatles - Hollywood Bowl Concerts (2 CD's).....	\$39.00
CD-3752	- Black Crowes - Lickin' (Rare Tracks).....	\$13.00
CD-2106	- Black Sabbath - Live at the Universal Amphitheater 1994 (2CD's).....	\$39.00
CD-2972	- Bob Dylan - You May Call Me Jimmy (Live in Luxembourg '96) 2 CD's.....	\$55.00
CD-1506	- Bon Jovi - I'll Sleep When I'm Dead (Live Tracks).....	\$17.00
CD-2378	- Bon Jovi - Document (Live in Tokyo '85).....	\$25.00
CD-3300	- Bon Jovi - Miracle (Live and edit tracks).....	\$16.00
CD-3003	- Bruce Springsteen - The Lost Masters, Essential Collection (Ind: Demos and studio outtakes 1977-1983) 2 CD's.....	\$39.00
CD-3514	- Clash - The Singles.....	\$27.00
CD-3664	- Creed - Live in Boston 1998.....	\$26.00
CD-3737	- Creed - Live in Germany.....	\$27.00
CD-3025	- Cure - Arabian Dreams (Live in concert 1984).....	\$29.00
CD-2387	- Danzig - Live in Los Angeles 1993.....	\$25.00
CD-3658	- Dave Matthews Band - Out in L.A. Land (2 CD Set, Live in California 1999).....	\$45.00
CD-3779	- Deep Purple - The Final Concerts (2 CD's) (Live 1975 with Blackmore & Coverdale).....	\$39.00
CD-2717	- Deep Purple - Black Night (Live in Knebworth '85).....	\$25.00
CD-3721	- Deep Purple (Ian Gillan) - Solo Album - No Fire Without Smoke (2 CD's) Two Sessions '79 & '80.....	\$29.00
CD-1242	- Def Leppard - Tonight (Live Tracks).....	\$20.00
CD-3407	- Deftones - Live 1997.....	\$25.00
CD-3505	- Deftones - BeQuiet&Drive (Vol. 1&2) (Ind: Live tracks).....	\$27.00
CD-3741	- Deftones - Back To School (Live Concert tracks and T-Shirt L or XL).....	\$28.00
CD-3756	- Deftones - Live in Manchester, UK 2001 (2 CD's).....	\$39.00
CD-3754	- Disturbed - Voices (Vol. 1 & 2) (Ind: Video & Live tracks).....	\$27.00
CD-3757	- Disturbed - Live in Manchester, UK 2001.....	\$27.00
CD-2648	- Doors - Apocalypse Now (Live on the 1968 Tour).....	\$30.00
CD-1515	- Dream Theater - Consciously Unreal (Live U.S. Tour 1989-1992) 2 CD's.....	\$59.00
CD-3261	- Eric Clapton - Discovered Treasures (Ind: Rare outtakes & live tracks 1966, 1970, 1974).....	\$28.00
CD-2647	- Foo Fighters - Live in Reading '95 (Plus Live in New York '95).....	\$30.00
CD-3412	- Garbage - Please Me (Live in '95-'96).....	\$27.00
CD-3748	- Godsmack - Just Like Heaven (Live 1999).....	\$26.00
CD-2470	- Green Day - Kiss My Green Ass (Live '94).....	\$30.00
CD-3735	- Green Day - Warning (Vol. 1 & 2) Rare Tracks plus T-Shirt L or XL.....	\$34.00
CD-3615	- Guns 'n' Roses - Unplugged.....	\$28.00
CD-3751	- Guns 'n' Roses - Live in Rio 2001 (First live show in 7 years) 2 CD's.....	\$39.00
CD-2926	- Hole - Plug You & More (Live & unplugged tracks).....	\$30.00
CD-3760	- Incubus - Drive (Live & Acoustic Tracks).....	\$14.00
CD-2595	- Iron Maiden - Die With Your Boots On (Live in London 1983).....	\$30.00
CD-2827	- Iron Maiden - The Metal Years (Live tracks 1978-1983).....	\$30.00
CD-3288	- Iron Maiden - Angel & The Gambler (Vol. 1 & 2) (Ind: Live tracks & enhanced videos).....	\$28.00
CD-3136	- Jeff Beck - Blues Deluxe (Live at the "Fillmore East" 1968).....	\$29.00
CD-2472	- Jimi Hendrix - Diamonds in the Dust (rare studio recordings) Ltd. 2 CD IMP.....	\$39.00
CD-2814	- Jimi Hendrix - LTD Interview Picture CD with 120-page illustrated color book.....	\$19.00
CD-3339	- Jimi Hendrix - J. Hendrix Story (4 CDs).....	\$30.00
CD-3364	- Judas Priest - Tyrant.....	\$25.00
CD-3513	- Judas Priest - Concert Classics 1980.....	\$27.00
CD-3565	- Kid Rock - Bawitdaba (Edited and live tracks).....	\$14.00
CD-2808	- King Diamond - The Graveyard.....	\$29.00
CD-3676	- King Diamond - Joke Up My Sleeve (Live in Concert 1987).....	\$26.00
CD-2644	- Kiss - Unplugged (Live '95 & '93).....	\$30.00
CD-2699	- Kiss - Watching Us (Ind: Kiss World TV appearances 1974 - 1986).....	\$30.00
CD-2806	- Kiss - Live in San Francisco - 1974.....	\$30.00
CD-2859	- Kiss - The Wicked Lester Recording Session.....	\$30.00
CD-2899	- Kiss - Return of the Larger Than Life (Ind: The 1st Reunion Concert 6/15/96).....	\$30.00
CD-3482	- Kiss - In Your Face.....	\$10.00
CD-3527	- Kiss - Welcome to the Show (Live on Halloween Night 1998) 2 CD's.....	\$39.00
CD-2908	- Korn - Live, Demo's & Blind (Ind: live concert '95 and demo tracks).....	\$29.00
CD-3682	- Korn - Blood Sweat & Tears (Live in France 1997).....	\$26.00
CD-3684	- Korn - Falling Away From Me (Vol. 1&2) Rare and Remix tracks.....	\$28.00
CD-3742	- Korn - Make Me Bad (Vol. 1&2) Remixes, Live tracks and Video).....	\$28.00
CD-2649	- Led Zeppelin - Another White Summer (Live in London '69).....	\$30.00
CD-2656	- Led Zeppelin - Tales of Storms (Live in Japan 1971) 2 CD's.....	\$39.00
CD-2657	- Led Zeppelin - For Badgeholders Only (Live at the L.A. Forum 1977) 3 CD's.....	\$69.00
CD-3358	- Led Zeppelin - Live Experience (Live in Vienna, Austria 1973).....	\$27.00
CD-3557	- Limp Bizkit - Metal Ass Beating (Live in New York '97).....	\$28.00
CD-3558	- Limp Bizkit - Paid Ya' Dust (Live in concert 1998).....	\$28.99
CD-3600	- Limp Bizkit - Re-Arranged (Ind: Re-Arranged "Dirty Version" plus Remix Track & CD Rom Video).....	\$16.00
CD-3736	- Limp Bizkit - Rollin' (Live tracks, CD-Rom & T-Shirt L or XL).....	\$26.00
CD-3758	- Linkin Park - Live in Manchester, UK 2001.....	\$27.00
CD-3759	- Linkin Park - Papercut & Crawling (Live concert tracks and video).....	\$28.00
CD-3767	- Linkin Park - A Walk in the Park (Live 2000).....	\$26.00
CD-3775	- Linkin Park - In the end (Vol. 1 & 2) (Ind: rare live tracks & video).....	\$28.00
CD-3146	- Manowar - Anthology.....	\$26.00
CD-3519	- Manowar - Hell on Stage (Live 1998) 2 CD's.....	\$46.00
CD-2749	- Marilyn Manson - White Trash (Vol. 1&2) (Rare demo tracks 1991 and 1993).....	\$54.00
CD-2805	- Marilyn Manson - Trent's Nasty Babes (Live in Houston 1995).....	\$30.00
CD-2843	- Marilyn Manson - Urination (live in Seattle '95).....	\$29.00
CD-2845	- Marilyn Manson - Obsessional Neurosis (live in Myrtle Beach & Minnesota '95).....	\$29.00
CD-3777	- Marilyn Manson - The Fight Song (Vol. 1 & 2) (Ind: Live, Remix tracks & Video).....	\$28.00
CD-2093	- Megadeth - Bangers 18 (Live in Germany 1991).....	\$29.00
CD-2807	- Mercyrful Fate/King Diamond - Into the Unknown.....	\$30.00
CD-1095	- Metallica - Wherever I May Roam (Ltd. Import) Live Tracks.....	\$21.00
CD-2596	- Metallica - Woodstock 1994 (2 CD's).....	\$39.00
CD-2693	- Metallica - New Skulls for the Old Ceremony (the cover versions) live in U.S. tours '88-'92.....	\$30.00
CD-2738	- Metallica - Tales From The Cliff (Rare demos / outtakes with Cliff Burton 1982-1983).....	\$30.00
CD-2853	- Metallica - Garage Days (Vol. 3) (ind: rare live tracks 1995, '96, '82).....	\$30.00
CD-2935	- Metallica - The Story So Far (Rare radio broadcast and early demo and live tracks).....	\$29.00
CD-3335	- Metallica - Bay Area Thrashers (First live show!! 1981).....	\$28.00
CD-3497	- Metallica - Mama Said (Vol. 1, 2) (Ind: Live and demo tracks).....	\$28.00
CD-3506	- Metallica - Whiskey in the Jar (Vol. 1, 2, 3) (Ind: Live tracks 1998).....	\$39.00
CD-3711	- Metallica - For Fans Only (Live in England & Rare Studio Outtakes).....	\$26.00
CD-3722	- Michael Schenker - Into the Arena (2 CD's 34 tracks) Rarities & Live Tracks 1972-1975.....	\$38.00
CD-2426	- Misfits - Vampira (Live '79, '81, '83).....	\$29.00
CD-3152	- Motley Crue - Shoot to Kill (In concert 1982 & 83).....	\$29.00
CD-3692	- Motley Crue - Shout at the Devil Demos.....	\$27.00
CD-3768	- Motley Crue - Champagne Party (Live in Concert 1991).....	\$27.00
CD-3774	- Mudvayne - Live in Chicago, 2000.....	\$26.00
CD-3780	- Nickelback - How You Remind Me (Including rare tracks).....	\$14.00
CD-3014	- Nine Inch Nails - The Remixes (Rare Remix & Demo Tracks).....	\$29.00
CD-834	- Nirvana - Hormoaning (Rare Tracks).....	\$30.00
CD-2569	- Nirvana - Outcastside (Vol. 1) (Ind: rare demo tracks & unreleased sub pop mini album) 23 tracks.....	\$30.00
CD-2690	- Nirvana - Trick Or Treat (Live in Seattle 1991).....	\$30.00
CD-2721	- Nirvana - Rape Of The Vaults (Ind: Rare demo, live, unreleased, TV shows tracks).....	\$30.00
CD-2722	- Nirvana - Kurt's Grand Finale (Live in Roma, Italy 2/22/94 last live show).....	\$30.00
CD-2724	- NOFX - London's Burning (Live in England '95).....	\$30.00
CD-2273	- Offspring - Rebellin' Teens (Live 1992).....	\$25.00
CD-2698	- Ozzy Osbourne - Rock & Roll Rebel (Live at Donington Festival 1984).....	\$30.00
CD-3278	- Ozzy Osbourne - First Stage (Live with Randy Rhoads 1980).....	\$29.00
CD-2821	- Pantera - Power Metal (the long deleted studio album).....	\$30.00
CD-3699	- Pantera - The Hell With It (Live 1992).....	\$30.00
CD-3710	- Pantera - Far Beyond Driven "Tour" 1995.....	\$26.00
CD-3755	- Papa Roach - Live in Brixton 2001.....	\$27.00
CD-2261	- Pearl Jam - Alive (Live in Europe).....	\$25.00
CD-2695	- Pearl Jam - Covering Them (Pearl Jam sings other artists' songs) All tracks "live in concert".....	\$30.00
CD-2716	- Pearl Jam - No F..kin' Messiah (Ind: rare live tracks and live show in NY and France).....	\$30.00
CD-3292	- Pearl Jam - Collection of Rarities (Vol. 1, 2 & 3) (Live and acoustic track plus studio outtakes 1990-1994).....	\$69.00
CD-3766	- Perfect Circle - Slightly Insane (Live in Concert 2000).....	\$26.00
CD-2372	- Pink Floyd - Pink is The Pig (Live in London '70).....	\$28.00
CD-2650	- Pink Floyd - Reactor (Live in Europe '71).....	\$30.00
CD-3442	- Pink Floyd - Piper at the Gates of Dawn.....	\$29.00
CD-3537	- Pink Floyd - Remembrance of Things Past (Live in Paris 1973).....	\$28.00
CD-3723	- Pink Floyd - Welcome to the Machine (Live from Madison Square Garden, NY 1977).....	\$26.00
CD-3058	- Queen - Golden Demos (Demo tracks 1973-76).....	\$29.00
CD-2431	- Queensryche - In Concert 1990.....	\$29.00
CD-3761	- Quiet Riot - The Randy Rhoads Years.....	\$25.00
CD-3421	- Radiohead - Waist of Time (Rare B-sides, demo and live tracks).....	\$27.00
CD-3495	- Radiohead - My Iron Lung (Collection of rare singles and B-sides).....	\$24.00
CD-3772	- Radiohead - Data Complete (Live 1996).....	\$26.00
CD-3650	- Rage Against The Machine - Guerrilla Radio (Vol. 1 & 2) (Ind: Rare Live Tracks).....	\$27.00
CD-2639	- Rainbow - Black Shadows (Germany '95).....	\$30.00
CD-2790	- Rancid - Wild Thing (Live in Paris, France 1995).....	\$29.00
CD-3530	- Rancid - Ruby SOHO/Time Bomb/Roots Radicals (Rare 3 CD's ind: unreleased tracks).....	\$30.00
CD-3375	- R.E.M. - Under the Moonlight (Live in Georgia 1988).....	\$28.00
CD-3382	- Ritchie Blackmore - Anthology Vol. 1 & 2 (Rare live recordings as a solo artist and with D. Purple and Rainbow).....	\$52.00
CD-2580	- Rolling Stones - Unplugged ('68-'73).....	\$30.00
CD-2593	- Rolling Stones - Live in Paris 1976 (2 CD's).....	\$39.00
CD-2594	- Rolling Stones - Live in New York 1975.....	\$30.00
CD-3397	- Rolling Stones - Behind Closed Doors (4-CD set of previously unreleased outtakes 1962-89).....	\$69.00
CD-2640	- Rush - Mirrors (Live in Oakland '92) 2 CD's.....	\$39.00
CD-3485	- Rush - Electric Lady Land Studios (Rare radio concert live 1974).....	\$29.00
CD-3420	- Sarah McLachlan - Collection (All live tracks).....	\$29.00
CD-3508	- Sarah McLachlan - Rarities (Rare track never available on CD).....	\$28.00
CD-3447	- Saxon - The B.B.C. Sessions (Rare studio & live tracks).....	\$25.00
CD-3753	- Scorpions - Lonesome Crow (Ind: extra tracks).....	\$25.00
CD-2587	- Sex Pistols - We've C'm From Your Cash (Live in concert) 2 CD's.....	\$39.00
CD-3738	- Silverchair - The Best of (Vol. 1) 2 CD's.....	\$35.00
CD-3579	- Slayer - The Sickness (Live at Donington 1995).....	\$28.00
CD-3731	- Slayer - Live in Cincinnati 1999.....	\$26.00
CD-3702	- Slipknot - Destroyers (Live).....	\$26.00
CD-3709	- Slipknot - Spit It Out (Ind: Rare Live tracks plus T-Shirt size L or XL).....	\$27.00
CD-3773	- Slipknot - Live at the Warehouse.....	\$26.00
CD-3776	- Slipknot - Left Behind (Ind: Rare live tracks & video).....	\$14.00
CD-2590	- Smashing Pumpkins - 1979 (Ind: Rare tracks).....	\$17.00
CD-2768	- Smashing Pumpkins - Live in Chicago 1995.....	\$30.00
CD-2958	- Smashing Pumpkins - Acoustic Melon Songs (Live 1996).....	\$30.00
CD-3368	- Smashing Pumpkins - Perfect (Vol. 1 & 2).....	\$27.00
CD-2842	- Soundgarden - Waiting on the Upside (Lollapalooza Tour '96).....	\$29.00
CD-2606	- Stevie Nicks - Seattle Jammin' (Live).....	\$30.00
CD-2653	- Stevie Nicks - Jammin' With the Boys (Live).....	\$30.00
CD-2700	- Stevie Nicks - Unsurpassed Masters (Vol. 1, 2 & 3) (Unreleased recording sessions).....	\$69.00
CD-2957	- Stone Temple Pilots - Unplugged and More (Live in L.A. 1994).....	\$29.00
CD-3719	- Stone Temple Pilots - Sour Girl & Down (Ind: Rare Live Tracks) 2 CD's.....	\$27.00
CD-3648	- Sublime - Destroy (Live 1994).....	\$27.00
CD-3661	- Sublime - Hollywood Swingers (live in Hollywood 1993).....	\$26.00
CD-3765	- System of a Down - Against All Odds (Live & Rare Demo Tracks).....	\$26.00
CD-3778	- System of a Down - Chop Svey (Previously unreleased tracks).....	\$13.00
CD-1949	- Ted Nugent - Anthology.....	\$29.00
CD-1946	- Thin Lizzy - The Collection.....	\$27.00
CD-3007	- Thin Lizzy - Live in Scotland '83.....	\$29.00
CD-3521	- Thin Lizzy - Live Life (2 CD's).....	\$34.00
CD-3360	- Third Eye Blind - Live in Concert 1998.....	\$28.00
CD-2905	- Tool - Tools Power (Live on the 1993 U.S. tour).....	\$30.00
CD-3728	- Tool - Live & Rare (Live concert tracks and T-Shirt L or XL).....	\$29.00
CD-3608	- Tool - Live at the Ozfest 1998.....	\$27.00
CD-2362	- U2 - My Home Town (Live in Ireland '85).....	\$30.00
CD-1089	- UFO - Essential.....	\$30.00
CD-3213	- UFO - On With the Action (Live in 1976 with M. Schenker).....	\$29.00
CD-3346	- UFO - Strangers in The Night - Concert (Live!).....	\$28.00
CD-2597	- Van Halen - Carnal Knowledge Tour '92 (2 CD's).....	\$39.00
CD-2771	- Van Halen - Live at the San Diego Sports Arena 1984 (With David Lee Roth).....	\$30.00
CD-3487	- Van Halen - The Warner Brothers Demos (2 CDs, 47 tracks! The 1st demo tracks by Van Halen! Plus rare tracks from 1975-1984).....	\$39.00
CD-3636	- Van Halen - Live in London 1980.....	\$28.00
CD-3686	- Venom - Greatest Hits (3 CD's).....	\$29.00
CD-981	- W.A.S.P. - The Crimson Lull.....	\$30.00
CD-1105	- W.A.S.P. - Animal (Fuck like a Beast).....	\$25.00
CD-2603	- White Zombie - Astro Junkies Live (Live in Europe and U.S. 1995).....	\$30.00
CD-2374	- Yes - Live in London 1975.....	\$28.00
CD-2826	- Yngwie Malmsteen - Tokyo Night (Live in Tokyo 1994) 2 CD's.....	\$39.00
CD-3408	- Yngwie Malmsteen - Live in Brazil 1998 (2 CD's).....	\$38.00

To receive our new giant catalog, please send \$2 cash. No checks please. Outside of U.S.A. \$5

RETURNS

If for some reason, you receive something that is defective, or has been damaged in shipping, we will exchange the returned item only with the same item. THERE ARE NO REFUNDS.

No C.O.D. or Credit Card Orders

*Foreign Orders!! - These Videos will **not** play on the European PAL System*

VHS-854	- Rainbow - Richie Blackmore's Rainbow (Live in Germany '95).....	\$30.00
VHS-942	- Rainbow - Live in Tokyo 1984.....	\$29.00
VHS-1201	- Rammstein - Live in Berlin.....	\$28.00
VHS-1031	- Ramones - Around the World "Live".....	\$20.00
VHS-1029	- Rancid - Rock n' Roll Warriors (Live in Germany 1998).....	\$19.00
VHS 1220	- Rancid - The Video (VHS).....	

VHS-603	Red Hot Chili Peppers - Live in Brazil 1992	\$35.00
VHS-1150	Richie Blackmore - Live in Germany 1997-98	\$32.00
VHS-326	Rod Stewart - And The Faces (Vid. Biography)	\$30.00
VHS-879	Rolling Stones - Rock & Roll Circus (1968)	\$29.00
VHS-051	Rush - Show of Hands (Live in England) 90 Min.	\$30.00
VHS-534	Rush - Live Bones (Live 110 Min.)	\$35.00
VHS-673	Rush - Counterparts Tour Live	\$35.00
VHS-675	Rush - Through the Camera's Eye	\$35.00
VHS-668	Rush - Exit Stage Left	\$35.00
VHS-924	Rush - Grace Under Pressure Tour 1984	\$30.00
VHS-1337	Rush - The Videos 1975-1996	\$29.00
VHS-1121	Santana - Live in Germany 1998 (110 min.)	\$30.00
VHS-821	Santana - Greatest Hits Live (88 min.)	\$30.00
VHS-689	Scorpions - World Wide Live Tour (1984-85)	\$30.00
VHS-820	Scorpions - Crazy World (Live in Berlin '90) 75 min.	\$29.00
VHS-290	Septultura - Under Siege	\$29.00
VHS-810	Septultura - Third World Chaos (Incl. live tracks)	\$27.00
VHS-372	Sex Pistols - Filth and Fury (Live '77-'78)	\$30.00
VHS-383	Sex Pistols - D.O.A.	\$30.00
VHS-951	Silver Chair - Live in Canada 1996	\$29.00
VHS-1318	Silver Chair - Complete Videology	\$24.00
VHS-1302	Six Feet Under - Live in Concert 2000	\$27.00
VHS-502	Slayer - Live in Japan	\$49.00
VHS-535	Slayer - The Force of Satan's Might (Live)	\$35.00
VHS-742	Slayer - Satan's Deadly Spell (Live 1994)	\$30.00
VHS-1179	Slipknot - Welcome to Our Neighborhood (Live Videos & Interviews)	\$28.00
VHS-1225	Slipknot - Live in Concert 2000	\$25.00
VHS-1323	Slipknot - Live at Halloween Night	\$28.00
VHS-729	Smashing Pumpkins - Vieuophoria (Live From Japan, Europe & U.S.A.) 90 Min.	\$29.00
VHS-855	Smashing Pumpkins - Live in Brazil '96	\$28.00
VHS-1335	Smashing Pumpkins - Video Collection	\$30.00
VHS-472	Sogarden - Motownville (Live in 1992)	\$25.00
VHS-735	Soundgarden - A Night to Remember (Live '94)	\$30.00
VHS-819	Steve Vai - Alien Love Secrets	\$29.00
VHS-931	Steve Vai, Joe Satriani, Erick Johnson - 63 In Concert (Live 1996)	\$28.00
VHS-596	Stevie Ray Vaughan - Live in Japan 1985	\$35.00
VHS-597	Stevie Ray Vaughan & Jeff Beck - Guitar Legends on Stage	\$35.00
VHS-715	Stevie Ray Vaughan - Live in Germany 1985	\$30.00
VHS-831	Stevie Ray Vaughan - Live from Austin City Limits '89	\$27.00
VHS-737	Stone Temple Pilots - Caught in the Act (Live)	\$30.00
VHS-1115	Stryper - Live in Japan 1985	\$30.00
VHS-946	Sublime - Live in California 1995	\$29.00
VHS-958	Sublime - Home Videos	\$16.00
VHS-1266	Ted Nugent - The Wild Man on Tour (1976 & 1980)	\$29.00
VHS-208	Thin Lizzy - Live & Dangerous (Live)	\$25.00
VHS-669	Thin Lizzy - Boys Are Back in Town (Live '78)	\$30.00
VHS-1336	Thin Lizzy - Live in London '83	\$29.00
VHS-1273BX	Tool - Salival (Box Set) over 70 minutes live & unreleased tracks Incl. CD & Video plus "Tool" T-Shirt in size L or XL	\$50.00
VHS-995	Type O Negative - After dark (Interviews and all their videos)	\$29.00
VHS-544	U-2 - In the Beginning (Live 1981)	\$39.00
VHS-802	UFO - Too Hot Too Handle (w/Michael Schenker) 90 min.	\$35.00
VHS-490	Van Halen - Live Right Here (Live 1992) 120 min.	\$35.00
VHS-498	Van Halen - Live in Japan 1989	\$49.00
VHS-638	Van Halen - Live at the Coliseum 1991 (100 min.)	\$35.00
VHS-1234	Van Halen - Live in Australia '98	\$29.00
VHS-362	W.A.S.P. - Live at the Lyceum	\$29.00
VHS-923	W.A.S.P. - Videos in the Raw (60 min.)	\$29.00
VHS-1277	Weezer - Live in Germany 1997	\$28.00
VHS-1306	Weezer - Live in Concert 2001	\$28.00
VHS-853	White Zombie - Assault of the Astro Junkies (Live in Brazil '96)	\$30.00
VHS-1089	White Zombie (Rob Zombie)- Kill, Kill (Live in concert 1998)	\$29.00
VHS-874	Who - Live at the Isle of Wight 1970	\$29.00
VHS-059	Who - 901 Live	\$25.00
VHS-460	Yngwie Malmsteen - Collection (Live)	\$28.00
VHS-713	Yngwie Malmsteen - Live in Budokan 1994	\$30.00
VHS-949	Yngwie Malmsteen - Trial by Fire (Live in Legnaro, '89)	\$29.00

ITEM #	NAME OF ARTIST/GROUP & TITLE OF CD/VHS	QTY	PRICE
Name _____		Postage & Handling	\$4.00
		NYS Residents add Applicable Sales Tax	
Address _____		TOTAL ENCLOSED	
City _____		Foreign Postage Rates — \$8.00	

**We Carry Many More Posters,
T-Shirts and Other Items. Send for our
Giant Illustrated Catalog.
\$2.00 CASH ONLY! \$5 outside of U.S.A.**

FOR IMMEDIATE DELIVERY
Send Cash or Postal Money Order. Postal Money
Orders can be purchased at your local post office.
For personal checks, please allow 4-5 weeks for delivery.

Instrumentally Speaking

The Latest Gear

BY MICHAEL SHORE

We've featured Drum Workshop's drums in this space many times over the years. They're among the very best, most beautifully made and beautiful sounding drums you can buy. Like most people, at first we were suckers for their good looks: those gorgeous finishes, those cool disc-shaped lug sleeves. But, of course, it turns out there's much, much more to DW drums than what meets the eye; they are, after all, renowned for the select woods and handmade detail that go into their manufacture, and the resulting distinctive warmth and resonance of their sound.

DW drums have usually been made of select maple, the wood that's long been acknowledged by most as the best material with which to make drum shells, for its strength and its sound. But like more and more other drum makers, DW has also been making shells of what is probably the next most popular wood: birch. And now DW is making birch shells in its top-of-the-line Collector's Series. Like the maple Collector's Series drums, Collector's Birch drums have hand-selected 6-ply shells, custom manufactured in DW's own U.S. factory with Precision Bearing Edges, and "TimbreMatched" into individual kits (this unique process makes all the drums in one kit from the same batch of timbre, so all the drums "sound related" to each other, so to speak). Also like their maple counterparts, the Collector's Birch drums can come with or without reinforcing hoops, which tend to cut sustain and focus the sound; and they come in a wide variety of Finish Ply, Satin Oil, Lacquer or Exotic finishes.

So, what is the difference in sound between maple and birch? Here's what DW's chief drum designer John Good has to say: "There's nothing that can match the classic warmth and resonance of our reinforced all-maple drums. Depending on the thickness of the shell, maple can project a nice note. But it may not always be right for every drummer or drumming application. Birch is sometimes chosen for its more focused fre-

quency response in live and studio situations. Maple has a long, transparent vibration, delicate while dynamic in range. Birch, on the other hand, has a very fast vibration, punches the note out quickly—it speaks round and warm, but has a shorter sustain ratio and gets out of the way faster. Because of this quality, I personally don't fancy putting reinforcing hoops in birch shells, it would 'chop' the

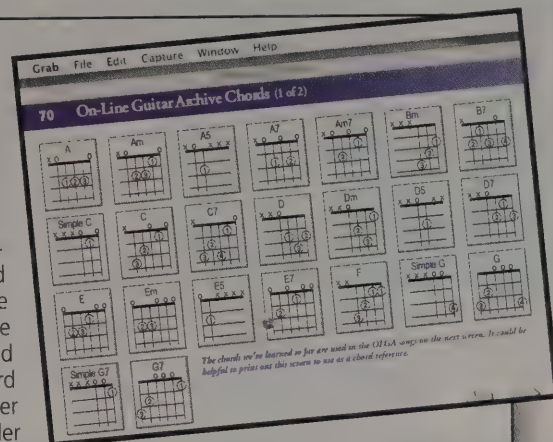


note off by focusing the vibration too much. Butch Trucks of the Allman Brothers Band tells me he never could get anything out of maple drums that could match the punch and warmth of birch drums."

There you have it. While you can't go wrong with either maple or birch DWs, the particular qualities of birch may be better suited to drummers who plan to do mainly live playing in a loud setting, as opposed to more finely controlled studio recording. The quicker, cleaner sound of birch may be just the ticket for a rock drummer who wants his kit to really punch and cut through a band's sound. DW Collector's Birch drums, priced just the same as the Collector's Series maple drums (in a word, high—all that quality and workmanship don't come cheap), are available in a full range of standard, traditional, FAST and short-size snare drums, toms and bass drums. For more information, please write: Drum Workshop, 3450 Lunar Court, Oxnard, CA 93030, or visit their web site at www.dvdrums.com.

PHOTO CAPTION FOR EMEDIA GUITAR METHOD VOL. 1 CD-ROM

eMedia, the leader in guitar-tutorial CD-ROMs, has released Version 2 of its award-winning Guitar Method Vol. 1 disc, the best-selling music-education CD-ROM of the past three years. The step-by-step audio and video-enhanced lessons now come with an improved lesson plan that includes new material on chord progressions and other topics, for a total of over 150 lessons from instructor Kevin Garry, Ph. D. The upgraded disc is now a Windows/Mac dual-platform title, with a new animated fretboard allowing viewing from four different angles, plus variable-speed MIDI tracks that let you slow down or speed up any song or exercise as you need. The redesigned "song looping" feature now makes it easier to highlight and repeat especially tough parts. The enhanced accessories now include an auto-tuner, metronome, recorded, and chord dictionary, plus lesson material from the basics of stringing and chord strumming, to fingerpicking. As usual the instruction is song-based, with over 70 tried-and-true rock classics like artists ranging from Bob Dylan to Steve Miller to the Grateful Dead. Retail price \$59.95. For more information, please write: eMedia Music Corp., 664 NE Northlake Way, Seattle, WA 98105, or visit their web site www.emediamusic.com.



AUDIO TECHNICA WIRELESS SYSTEMS

Audio-Technica, long a leader in wireless stage PA systems, has come out with a whole new range of UHF distribution systems, UHF antennas, and RF cables, designed to work with its own and other manufacturers' systems operating in the 600 or 700 mHz range. The new products include: the ATW-DA600 (656-680 mHz) and ATW-DA700 (728-752 mHz) UHF Antenna Distribution systems, each with two 1-in/4-out RF channels for connecting a pair of antennas to as many as four diversity receivers, cascade output to drive additional distribution amps, and such other system-integration features as four DC-polarity-inverting interconnect cables, ten RF output cables, and two standard 19-inch rack-mount adapters; the ATW-A62P (600 mHz range) and ATW-A72P UHF (700 mHz range) Powered Dipole Antennas, each standard with 5.8-inch 27-thread mounting hardware for wall or mic-stand mounting; and four new high-quality BNC antenna cables, the AC-12 (a 12-foot RG58-type), and the AC-25, AC-50 and AC-100 (25-foot, 50-foot and 100-foot RG8-type). For more information, please write: Audio-Technica U.S. Inc., 1221 Commerce Drive, Stow, OH 44224, or visit their web site: www.audio-technica.com.

PEAVEY TRANSTUBE AMP

Peavey's Transtube 112 and 212EFX amps are cool solid-state combo amps with a realistic tube sound and feel, and loaded with effects and other features in compact, portable, well-priced packages. Each has flanger, delay, octaver, touch wah, reverb, rotating-speaker, chorus, phaser and tremolo effects; each lets you program three presets, consisting of a clean or dirty channel with simultaneous modulation effect, reverb and delay—so you could have one channel clean with a rotating speaker, reverb and delay, one channel clean with, say, wah and delay, and the third channel dirty with, say, an octaver, all selectable at the touch of the included footswitch. That footswitch actually has four buttons, three for those pre-set channels and the fourth for switching individual effects; in bypass mode you can add other effects in real time with the footswitch. The effects section also has WYSIWYG ("what you see is what you get") technology, so you can get a quick visual status-check on what effects you've got set up. Each amp

also has switches for five different amp sounds: vintage, modern, high-gain, boost and ultra. The 112 has 65 watts and a single 12-inch speaker, while the 212EFX (pictured) has a pair of 12 inch speakers and 80 watts. For more information, please write: Peavey Electronics Corp., 711 A Street, Meridian, MS 39301, or visit their web site www.peavey.com.



DRUM BEAT



YAMAHA PETER ERSKINE DRUMSTICK BAG

Yamaha has made its ingeniously designed Peter Erskine drumstick bag not only more durable, but also more affordable, with a suggested retail price of just \$59. The YSB-PE2, named after the brilliant jazz-fusion drummer (Steely Dan, Weather Report, Joni Mitchell, Steps Ahead among others), has a unique free-standing design that can be positioned on the floor wherever you like, not just hung over the lugs of a floor tom. This relieves the weight and stress of the sticks and accessories hanging off the floor tom, as well as keeping the bag and its contents from muffling the floor tom in any way. The bag is made of Cordura nylon, has four stick pockets, three accessory pockets, a mesh pocket for drum keys and personal item, plus a top flap that can also be used as a table for brushes and sticks, not to mention a zip-around closure, carrying handle and shoulder strap to make it convenient and portable. For more information, please write: Yamaha Corp. of America, Pro Audio and Combo Division, Drum Products, P.O. Box 6600, Buena Park, CA 90622, or visit their web site www.yamahadrums.com.

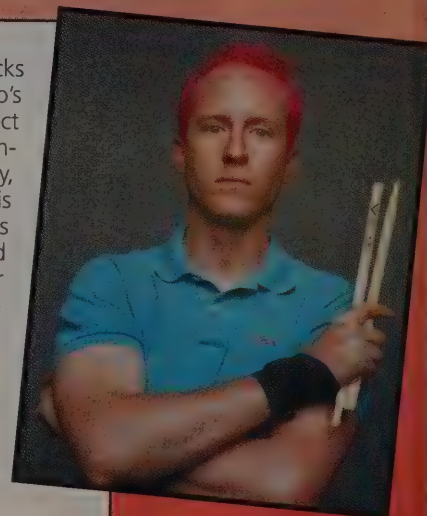
TAMA STEWART COPELAND SIGNATURE SNARE DRUM

Stewart Copeland, drummer for the legendary band The Police, began using Tama drums pretty much as soon as the company launched. Now he's applied his signature reggae-inspired crisply popping snare drum sound—and, in fact, his actual signature—to another in Tama's growing line of Signature Snare Drums. The SC145 Stewart Copeland model has an extra-thick (1.5 mm instead of the usual 1 mm) brass shell, inspired by his desire for higher-pitched tunings; at 14 by 5 inches it's also a bit on the shallow side for a rock snare, also in keeping with Copeland's longtime preference for smaller, higher-pitched drums which he believes cut through better, especially onstage. An especially unique feature is the use of a die-cast batter hoop and a triple-flanged snare-side hoop: Copeland feels the batter hoop sharpens the attack, and its extra-high rum makes rim shots easier; meanwhile the snare-side hoop keeps the snare from choking. "It's as close to the original drum I used with The Police," says Copeland, "as the metallurgists at Tama could make it." List price \$499.99. For more information, please write: Tama c/o Hoshino USA, P.O. Box 886, Bensalem, PA 19020, or visit their web site www.tama.com.



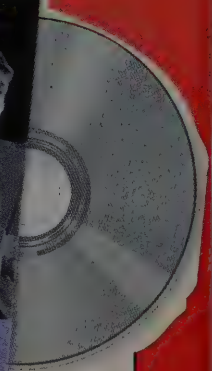
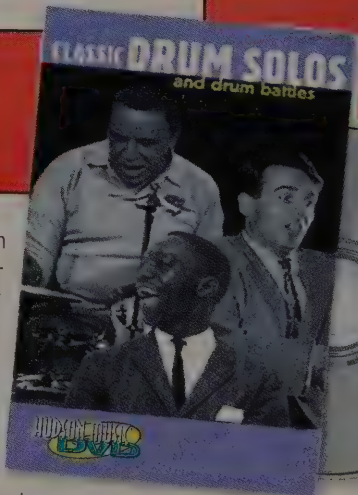
VATER JOSH FREESE DRUMSTICKS

Vater's new Josh Freese H-220 drum sticks were designed by and with the drummer who's played with such heavyweights as A Perfect Circle, Axl Rose, and the Vandals, among others. The sticks are made of American hickory, measuring .580 inch at the grip, which is between a 5A and 5B, and running 16 inches in length. The sticks have a quick taper and heavy shoulder, giving up a bit of weight for sensitivity and response, but sacrificing nothing in durability and solid feel. The tip is a slightly larger version of the one found on Vater's 5A, for a bit more volume and attack. The Josh Freese H-220 sticks come in wood tip only, and list for \$12.45 a pair. For more information, please write: Vater Percussion Inc., 270 Centre Street, Holbrook, MA 02343, or visit their web site www.vater.com.



HUDSON MUSIC CLASSIC DRUM SOLO DVD

Hudson Music's popular "Classic Solos and Drum Battles" video is now available on DVD, which along with enhanced picture and sound quality also has such special DVD features as a feature-length commentary track by Peter Erskine (the same Peter Erskine whose Yamaha stick bag was featured earlier in this month's column) that you can switch on or off. The deluxe hour-long DVD presents solos, duels and three-way battles featuring some genuine giants of jazz drumming, like Buddy Rich, Louie Bellson, Art Blakey, Joe Morello, Elvin Jones, Chico Hamilton, and even the father of free-jazz drumming, Sunny Murray. Now, what could the sort of hard-rock and speed-metal drummers who we think tend to read this magazine possibly learn from some old jazz drummers? Oh, you might be very, very surprised. This columnist's favorite rock drummer of all time, progressive-rock master Bill Bruford, grew up a jazz fan who idolized the likes of Morello, Blakey and Rich. Go ahead, you watch what these old masters do on this DVD, and then you do it. We dare ya! "Classic Solos and Drum Battles" carries a suggested retail price of \$29.95. For more information, please write: Hudson Music c/o Hal Leonard Publications, 7777 W. Bluemound Road, Milwaukee, WI 53213, or visit their web site www.halleonard.com.



BACK ISSUES... BACK ISSUES... BACK ISSUES...



□ JUNE '98



□ NOV '98



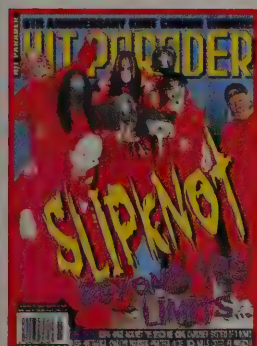
□ DEC '98



□ OCT '99



□ APRIL '00



□ MAY '00



□ JULY '00



□ AUG '00



□ SEPT '00



□ NOV '00



□ JAN '01



□ MARCH '01



□ APRIL '01



□ MAY '01



□ JUNE '01



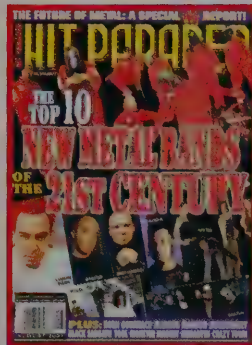
□ JULY '01

Hey... Get With It...

Here's your chance to order these exciting back issues of **HIT PARADER**. Each is guaranteed to change your life for the better by telling you all there is to know about your favorite artists in the world of hard rock.

\$5.00 EACH, 3 FOR \$12.00

(NO FOREIGN OR CANADIAN ORDERS. MAKE CHECKS, M.O. PAYABLE TO **MAGAZINE SERVICES**, ALLOW 4 TO 6 WEEKS FOR DELIVERY)



□ AUG '01

SEND TO: **MAGAZINE SERVICES, DEPT. HP**
210 ROUTE 4 EAST, SUITE 211
PARAMUS, NJ 07652-5116

ENCLOSED
☐ CHECK ☐ MONEY ORDER ☐ MASTERCARD ☐ VISA

FAR A TOTAL OF \$ _____ EXP. DATE _____

NAME (please print) _____ AGE _____

CARD # _____

ADDRESS _____

SIGNATURE _____

CITY _____ STATE _____ ZIP _____

PHONE # _____

Gearing Up

Tech Talk with

Rammstein

BY WINSTON CUMMINGS

European hard rock has always enjoyed what might best be termed an "interesting" relationship with the contemporary music mainstream. Back in the '70s, such bands as Led Zeppelin, Black Sabbath and Deep Purple created a style that has served as a veritable blueprint for all succeeding generations of heavy metal acts. In the '80s, such Continental aces as the Scorpions, Def Leppard and Iron Maiden further enhanced the European metal image through their stylish stage presentations and deft songwriting touch. But in the '90s, things began to take a decidedly sour turn for hard rock bands from the far side of the Big Pond. Suddenly "Euro Rock" became a term of derision in State-side metal circles—a term often depicting a watered-down, out-of-time, out-of-step sound that was as passe as leisure suits and tie-dyes.

Just when it appeared that things might be beyond hope for the European heavy rock movement, however, along came Rammstein, a band that in the fundamental elements of their approach just might rank among the most unlikely "saviors" the music world has ever seen. Certainly on the surface it would have appeared as if these highly unusual German metal masters would have had a hard time breaking through to a world-wide audience. After all, they refused to sing in English, preferring the rough-textured sound of their native Teutonic tongue instead. They refused to alter their unusual approach in order to better squeeze among the angst-filled sounds of today's top-selling bands. And they refused to change their explosive stage show to meet the "politically correct" constrictions placed upon so many au-courant sensations. But none of that stopped Rammstein. In fact, with the release of their latest album, **Mutter**, it would seem that vocalist Till Lindemann, keyboardist Flake, guitarists Richard Kruspe and Paul Landers, bassist Oliver Riedel and drummer Christoph Schneider are more intent than ever on doing things their own way.

"We are a band with different influences than most American bands," Flake said through an interpreter. "But rather than seeing that as some sort of negative, we have turned it into a positive. We want to be different. We don't necessarily want to fit in. That's why we sing in German and use sounds not usually associated with what you might call conventional rock and roll. It is the Rammstein way."

The "Rammstein way" has certainly made a quick and lasting impact on the world's heavy metal populace. Starting with the appearance of the band's 1998 break-out disc, **Sehnsucht**, and now being carried to new heights with **Mutter**, the approach of this "ramming stone" has proven to be as effective as it is eclectic. On their latest sonic rumblings, the band's fondness for incorporating strange bells, whistles and beeps along-side their vast array of heavy-handed guitar riffs has reached new levels of creativity. In the process, it has helped to prove that despite their multi-year absence from the rock battle field, Rammstein remains one of the most potent forces currently inhabiting the contemporary music sphere.

"This album seems like it took a long time to finish," Flake said. "But we have been very busy at all times. We've done a number of business changes that have helped the band—but all those have taken time. But now our focus is totally on the music, and we have already enjoyed performing both our new songs and our older material to fans across America."

Rammstein's "return" tour of America has certainly opened the eyes and ears of all who have experienced it. In fact, attending one of the band's recent shows must rank among the most surrealistic musical events ever witnessed by anyone. Many of those fans who have attended a recent Rammstein show have

left the event with a dazed look locked deep into their eyes—the kind of wide-eyed stare you might see at a particularly nasty car wreck, the kind of vacuous glance you get when you catch a deer in the headlights at night. It is a look of confusion mixed with awe, a reaction brought on by a wicked combination of mind-numbing volume, those unexpectedly perverse beeps and whistles, and a bone-chilling Teutonic beat. It is the reaction espoused by thousands of fans as they've witnessed Rammstein ply their craft on stage at a performance that at times has resembled nothing more than a quixotic blend of heavy metal concert and youth rally.

Once again this decidedly different outfit

have done what many so-called industry "experts" had long deemed impossible. Rammstein have not only successfully invaded American shores with their uniquely pulsating style, but they have sacrificed none of their tribal roots in the process. They sing in German, they talk in German, they even act in German. And American rock fans have eaten it up like it was a well-prepared serving of wienerschnitzel. As Rammstein has toured the nation in support of **Mutter**, it has become clear to everyone that this is a band destined to once again make a major impact on the manner in which we all will view the 21st Century rock and roll scene.

Utilizing their time on stage to maximum impact, Rammstein has continually delivered a show heavy on drama (including the band members actually lighting themselves on fire; kids, don't try this at home!) and heavy in the tone of its music. With Lindemann inciting the crowd with his uniquely "trilled r's" and theatrical stage presence, Rammstein has the packed throng on its feet from the moment they take the stage. Drawing primarily upon material drawn from **Mutter** and the platinum-selling **Sehnsucht**, but also presenting a few tunes from their earlier album **Herzleid**, the band's concerts have showcased the more metallic side of Rammstein's musical arsenal. But as anyone even remotely familiar with the group's style already knows, the often overwhelming power of their live sound hasn't detracted one iota from the myriad subtleties and techno-babble sounds that help make Rammstein's style so special.

"We have not changed anything for American audiences," Flake explained. "This is who and what we are. People will either accept it or they won't. We see no reason to change."

"We are proud that our influences are very different."



**RAMMSTEIN
MIT PARADER**

Instrumentally Speaking

The Latest Gear

BY MICHAEL SHORE

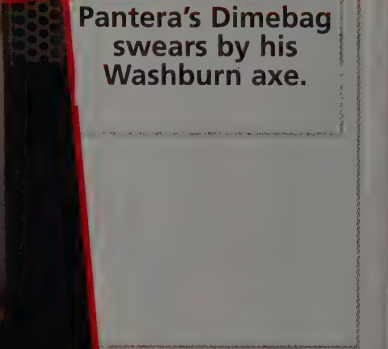
Recently we visited the Winter NAMM show in Los Angeles. That's where some of the biggest stars in the rock world hang out with the industry's top instrument manufacturers (as well as some lucky fans) in order to help endorse and promote the latest and greatest in rock and roll equipment. Here's look at some of the Big Names who were in attendance at Winter NAMM 2002.

A photograph of Fear Factory's Dino Cazares. He is wearing a black beanie with the word "WARHEAD" on it, a black jacket, and is holding a black electric guitar. He is looking directly at the camera.

Fear Factory Dino Cazares loves his Ibanez guitar.



Slayer's Kerry King stands by Marshall Amps literally and figuratively.

A photograph of Pantera's Dimebag Darrell. He is wearing a black jacket and is holding a black electric guitar. He is looking directly at the camera.

Pantera's Dimebag swears by his Washburn axe.

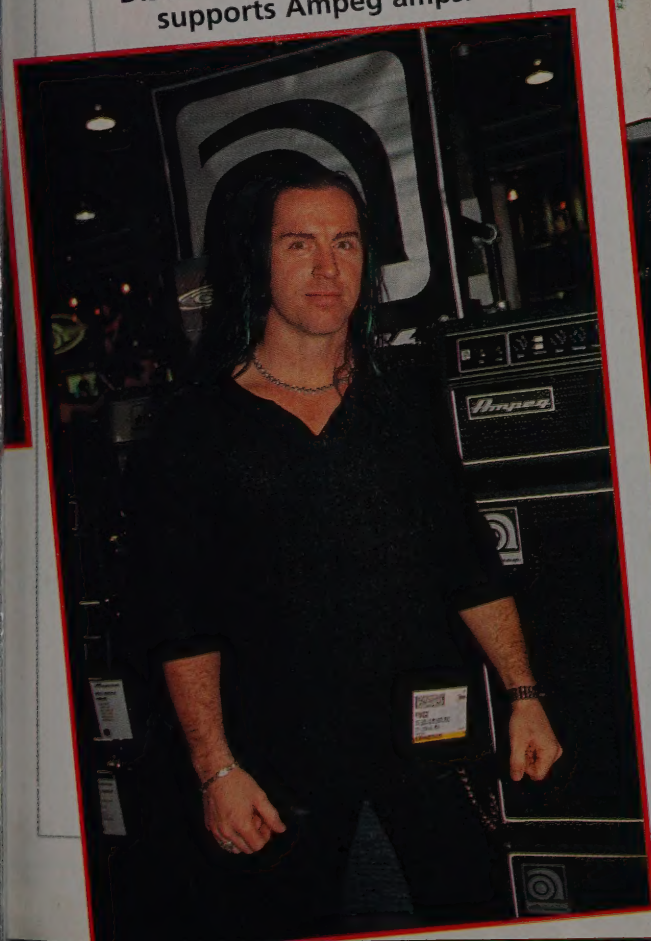
Static-X's Trip Eisen holds aloft his B.C. Rich guitar.



Disturbed's Dan Donegan endorses Randall.



Disturbed's bass beater Fuzz supports Ampeg amps.



DRUM BEAT



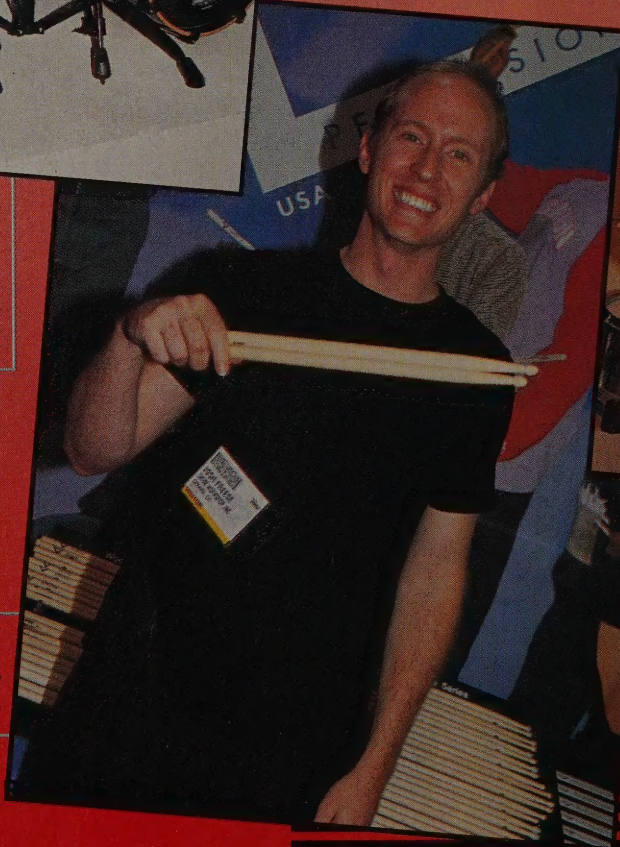
The Deftones
and Tama
drums play
hand-in-hand.



Megadeth's
Jimmy
DeGrasso
never plays
without his
Pearl drums.



Kiss' Eric Singer
endorses Pearl drums.



A Perfect Circle's
Josh Freese plays
with Vater sticks.

PAYABLE ON DEATH

www.crateamps.com

MARCOS CURIEL

CRATE
ST. LOUIS MISSOURI USA

PAYABLE ON DEATH

CRATE
ST. LOUIS MISSOURI USA

PAYABLE ON DEATH

CRATE
ST. LOUIS MISSOURI USA

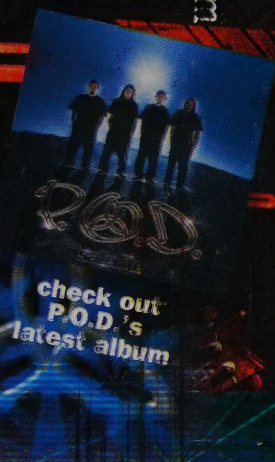
CRATE

CRATE

Blue Voodoo

CRATE

CRATE
ST. LOUIS MISSOURI USA



check out
P.O.D.'s
latest album

Mediocrity is not an option

Red Hot Chili Peppers
Chad Smith

P.O.D.
Wuv

Pantera
Vinnie Paul

Filter
Steve Gillis

Disturbed
Mike Wengren

The Donnas
Donna Catellani

Alice Cooper/KISS
Eric Singer

Reptar
Iggy Cavalera

Mudvayne
Spag

A nightly performance can take its toll on equipment. The Pros know this and when it comes to their instruments, only the best will do. They just don't compromise.

Maybe that's what makes them pros.

If you're ready for the best drums and hardware out there, your only option is Pearl Export.

Export Series offers the choice of 4 value-packed configurations and a multitude of expansion packages that allow you to easily add on to your kit till you achieve your dream setup.

Don't settle for second best.
When mediocrity is not an option,
Export is.



EX825 in
#31 Jet Black

Pearl

The best reason to play drums.

www.pearldrums.com

- ♦ I.S.S. Mounting System
- ♦ 6 Color Choices
- ♦ P-100 Super Fast Bass Pedal
- ♦ Matching Wood Snare
- ♦ Double-Braced Hardware
- ♦ Convertible Boom/Cymbal Stand
- ♦ 6 Different Expansion Packs